

THE MUSICAL COURIER

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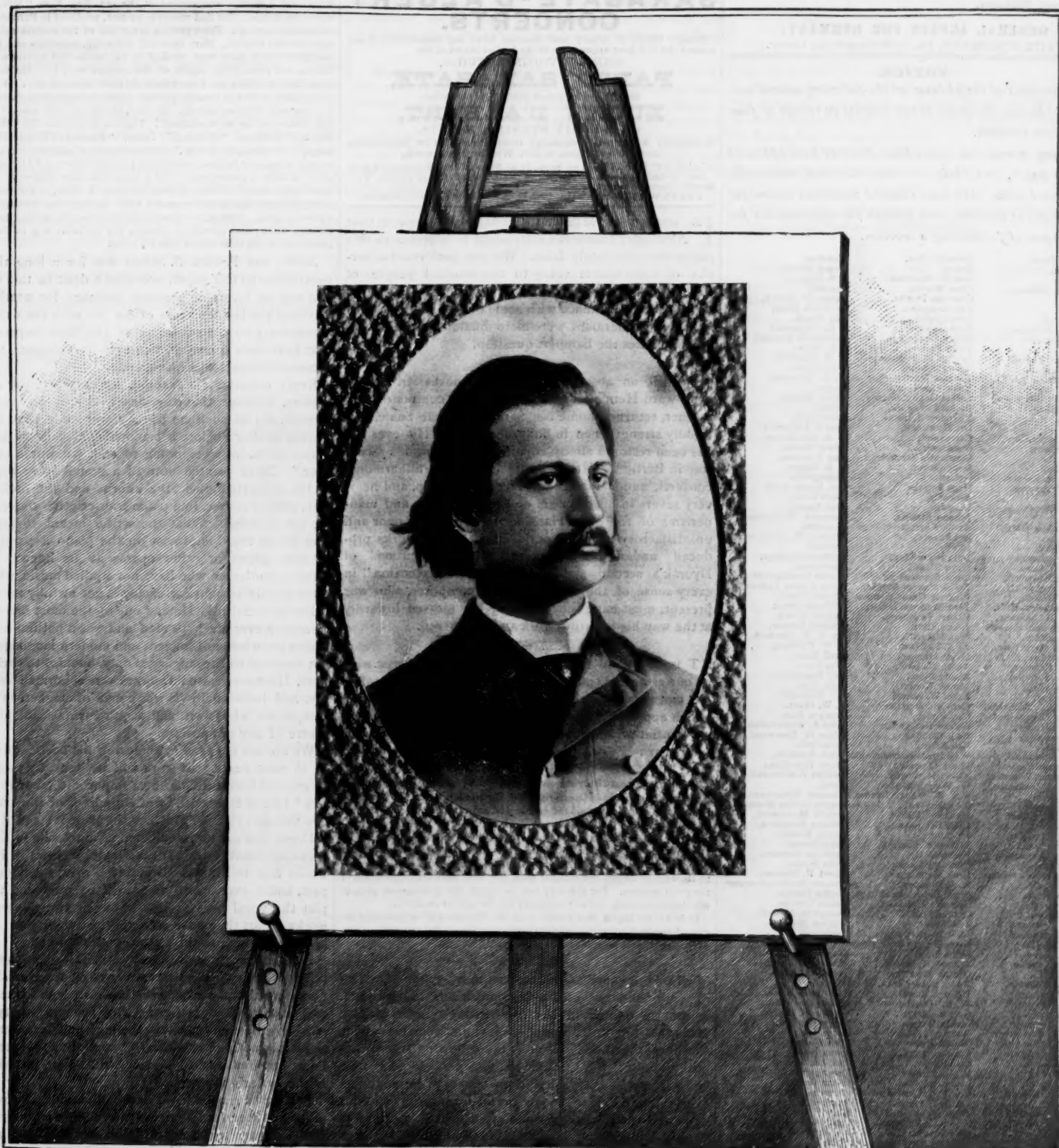
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

VOL. XIX.—NO. 20.

NEW YORK, WEDNESDAY, NOVEMBER 13, 1889.

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PIERRE DOUILLET.

THE MUSICAL COURIER.

- A WEEKLY PAPER -

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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NEW YORK, WEDNESDAY, NOVEMBER 13, 1889.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars for each.

During nearly ten years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

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Lotta,	Arbuckle,	Marie Litta,
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William Candlish,	Joachim,	Anton Dvorak,
Frans Kneisel,	Samuel S. Sanford,	Saint-Saens,
Leonard Campanari,	Frans List,	Pablo de Sarasate,
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Amy Sherwin,	A. A. Stanley,	Theresa Herbert-Foerster,
Thomas Ryan,	Ernst Catenhusen,	Bertha Pierson,
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C. Jos. Brambach,	Emil Sauer,	William Mason,
Henry Schraddeck,	Jesse Barlett Davis,	Pasdeloup,
John F. Luther,	Dory Burmeister-Petersen,	Anton Lankow,
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Wilhelm Gericke,	August Hyllested,	Max Alvary,
Frank Taft,	Gustav Hinrichs,	Josef Hofmann,
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Edwin Klahre,	Emil Steger,	Max Leckner,
Helen D. Campbell,	Paul Kalisch,	Max Spicker,
Alfredo Barili,	Louis Svecenski,	Judith Graves,
Wm. R. Chapman,	Henry Holden Huss,	Hermann Ebeling,
Otto Roth,	Neely Stevens,	Anton Bruckner,
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Albert Vesinlo,	Anthony Stankowitch,	Fritz Kreisler,
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Margaret Reid,	Augusta Ohlström,	Edgar Chadfield,
Emil Fischer,	Mamie Kunkel,	James H. Howe,

METROPOLITAN OPERA HOUSE.

THE FIFTH REGULAR SEASON OF

GRAND OPERA IN GERMAN

WILL COMMENCE ON

Wednesday Evening, Nov. 27, 1889,

WITH WAGNER'S GRAND OPERA,

The FLYING DUTCHMAN.

The cast will include Charlotte Huhn, Sophie Wiesner, Emil Fischer, Paul Kalisch, Albert Mittelhauser and Theodor Reichmann.

Friday, Nov. 29, Mlle. Margaretha Urbanska and complete Corps de Ballet. Goldmark's Opera, *The Queen of Sheba*. Charlotte Huhn, Lilli Lehmann, Sophie Wiesner, Joseph Beck, Conrad Behrens, Julius Perotti, Edward Schloemann.Saturday, Nov. 30, First Grand Matinée. *The Flying Dutchman*. Monday, Dec. 2, *The Queen of Sheba*.Wednesday, Dec. 4, MOZART. Mozart's Opera, *Don Giovanni*. Grand Ballet Divertissement.Friday, Dec. 6, VERDI. Verdi's Opera, *Il Trovatore*.Saturday, Dec. 7, Second Grand Matinée. *Don Giovanni*.

BOX OFFICE OPEN DAILY for the sale of seats on and after Monday, Nov. 11, from 9 to 6.

Seats Secured Two Weeks in Advance.

METROPOLITAN OPERA HOUSE.

SARASATE-D'ALBERT CONCERTS.

Messrs. Henry E. Abbey and Maurice Grau beg respectfully to announce the first joint appearance in the United States of the EMINENT VIOLIN VIRTUOSO,

PABLO SARASATE,

and the distinguished pianist and composer,

EUGEN D'ALBERT,

ON MONDAY EVENING, NOV. 18,

Assisted by A Grand Symphony Orchestra of 110 Musicians, under the direction of Mr. Walter Damrosch.

SCALE OF PRICES: \$2.50, \$2.00, \$1.50, \$1.00; Boxes, \$12.00 and \$15.00.

Sale of seats begins at Box Office of Metropolitan Opera House, Wednesday, November 13, at 9 A. M.

STEINWAY'S PIANOS USED AT THESE CONCERTS.

IN last week's MUSICAL COURIER we proved that Alexander Lambert's statements in reference to this paper were absolutely false. We also performed a service of inestimable value to the musical people of the metropolis by publishing evidence that Lambert's claims of acquaintance with some of the great modern musicians of Germany were mere inflated pretensions.

That settles the Lambert question.

AFTER an absence of over five months Mr. W. Edward Heimendahl, the Baltimore conductor and teacher, returned home last Saturday on the Saale, materially strengthened in body and mind. His eyesight has been restored almost completely. During his recent stay in Berlin he attended the two first Philharmonic concerts, under Von Bülow's conductorship, and he is very severe in his criticism on the conception and mannerisms of the great Hans, as well as on the poor and unsatisfactory technical performance of the works produced under his direction. The "execution" of Dvorak's second symphony was an "execution" in every sense of the word, and the composer, who was present, must have been anything but pleased inwardly at the way his beautiful work was butchered.

IT is not at all too often the case that we agree with our esteemed contemporary the New York "Herald" on matters musical, but with the following editorial, which appeared in its columns last Thursday and which we reprint with satisfaction, we are in most hearty sympathy:

JUSTICE TO THEODORE THOMAS.

Theodore Thomas richly deserves the laurel wreath that was handed to him in the Metropolitan Opera House on Wednesday night. To him more than to any other individual the people are indebted for the great progress which high-class music has made in America. By his intelligence, patience and leadership he has educated a host of musicians, and made it possible for the great conductors who came later on to organize efficient orchestras. The newcomers always found plenty of musicians cultivated to the highest degree and familiar with the most intricate composition of the great masters. For this they had to thank the courageous pioneer who labored so long and so thanklessly for the sake of art alone.

It is to be hoped that before long Mr. Thomas will be generally accorded the high place that of right belongs to him in this country. As an educational force he stands without a rival.

THE same member of the Boston Symphony Orchestra, and one of the best musicians of the Hub, whom we quoted in last Wednesday's issue of THE MUSICAL COURIER, supplements his remarks about Conductor Arthur Nikisch by the following interesting observations: "It would delight you to see how Nikisch carries everything in his memory; he conducts everything, be it old, new or in manuscript, without score and with a certainty and attention to the slightest details which are absolutely stunning. If in our orchestra, under Gericke's direction, warmth and power of expression were often wanting, you will certainly now be more than satisfied in this regard under Nikisch. With him the expression 'warmth' is no

longer expressive enough, for Nikisch is absolutely 'fiery' when he conducts, and he inflames the orchestra. You should now hear our contrabassi and our long necked instruments; while formerly, as you well know, they always were kept nearly muzzled, they are now allowed to speak out loud, when the right for so doing is accorded them in the score. In fact, I am reminded of Münchhausen's old study of the tone that had been frozen in the postilion's bugle and which thawed out when he entered the warm inn."

FRANCIS SALTUS AS A MUSICIAN.

IN the "Dramatic News" John Earnest McCann says of Francis S. Saltus, half brother of Edgar Saltus:

The one of whom I write was a born genius. Everything was bestowed upon him—beauty, address, magnetism, talent. He was sent to Europe. In the gay capitals of the Old World he met his demigods—Hugo, Gautier, Baudelaire, Sardou, Glatigny and Dumas. He lived and loved in Spain, Russia, France and Sweden, the fair land of Normandy, Italy, England, Ireland, Persia, Asia; and he learned all the languages of these countries without an effort. He could sit down before a piano and play every known grand opera from beginning to end without a printed note. He could give you the original casts of the operas, their histories, and the histories of the men who composed them. He spoke thirteen languages fluently and wrote in twenty. He was the author of a marvelous comic history of England, of Rome, of America. He wrote an opera that ran for 100 nights in Paris eighteen years ago. He was the Paris, Madrid, Rome and London correspondent of the old New York "Mail." He wrote the shortest play that was ever written, produced in Paris eighteen or twenty years ago. From the rise to the fall of the curtain only fifty-eight seconds elapsed. More than half the witty, audacious and humorous squibs which have been credited to his intellectual interiors during the past ten years in the papers of this country were his. He would sit down before a piano and improvise in the most heavenly way. If a lyric in the poet's corner of a paper appealed to him he would immediately wed it to the most delicious melody. He died, like Heine, with a squib on his lips—Heine whom he worshipped! The man who wrote the "Witch of Endor," "Lazarus," "Babylon," "Judas," "Flasks and Flagons," "Cartilage," "Profiles and Pastels," fifteen volumes of squibs, poems, plays, stories, newspaper articles, which have been published; a "Life of Donizetti" (a labor of twelve years), and a large iron safe filled with unpublished MSS., ought to have a greater eulogist. I think, as the years roll away, that time will shower upon his tomb the buds and blossoms fame refused to give. Although at times he looked upon the passing regiment through smoky and pessimistic glasses, yet his heart was in the right place—and it was even bigger than his brain.

As the late Francis S. Saltus was for a long time a contributor to this paper, occupied a desk in this office, and was on terms of personal intimacy for nearly the whole of the last ten years of his life with the writer, it is necessary to correct some of the false impressions that have been permitted to prevail in reference to his accomplishments as a musician.

Every musician, in reading, for instance, the above extract, will see that the writer of it is no musician himself, for as such he could never state that Saltus "could sit down before a piano and play every known grand opera, from beginning to end, without a printed note." Every printed note of a grand opera includes all the concerted music, the chorus and the orchestration, and, of course, in a piano transcription those notes are not included. What the writer meant to say was that Saltus could improvise on the piano a paraphrase of such grand or other operas as he knew. These literary gentlemen who have not studied music, who too often dabble in musical exegesis, get awfully muddled.

But as to Saltus. He had one of the most marvelous memories ever given to man and was a natural linguist whose knowledge of ancient and modern languages was not confined to the languages only, but also to their dialects. His conversational powers were abnormal, one may say, and individually he was a man of magnetism and a companion whose wit and acquisitions made him the centre of any symposium.

We are not engaged in analyzing his poetic gifts, for, as in most cases, that work will be done by posterity. In musical literature his most important labor resulted in a "Life of Donizetti," with hundreds of illustrations, two volumes (MSS.), which, at the present stage of musical taste and culture, would find as much sale in English speaking countries as a life of Daniel Webster in French would find in France. Donizetti's operas belong to a past, and if ever heard again will be produced to display the vocal pyrotechnics of one or two singers. As works of art they have accomplished their part of the task, and belong to the history of Italian opera.

Saltus never claimed to be a pianist, for he was too intelligent not to know that the very first accomplishment necessary for a performer on an instrument is technic, and as he had not practiced during the last twenty years of his life he could not play the piano. There were consequently no improvisations worthy of the name when he at random touched a piano, as he once or twice did in the writer's presence.

It must be remembered that Saltus had no knowledge of piano literature; he did not take any interest in music written for the piano, and we doubt if he ever heard a Beethoven, a Mozart or modern piano concerto. The violin and 'cello interested him more, but the literature of these instruments had no charm for him, and consequently he could not distinguish a Paganini

concerto from a Bruch. The voice was the instrument he admired, and in opera, and particularly Italian opera, he found in it the gratification and solace necessary for a mind constituted as his was. He knew from memory nearly every aria ever written for Italian opera, be the composer Donizetti, Rossini, Verdi, Bellini, Mercadante, Pergolesi, Meyerbeer, Spontini and others, but Verdi was considered by him as the great plagiarist, whose genius for adaptation he admired, and very often he proved his point.

Of German operatic composers, including Mozart (strange to say), he knew very little and cared very little for them. Symphonic music, the oratorio or mass, chamber music, and, as before said, piano or violin music, were not included in what we may call his repertory. He was a specialist, but even as such he could not tell you the key of any of the grand arias, an indication that this music affected him not intellectually as much as it did emotionally, a circumstance which was characteristic also. He did not know the music, nor did he know any music as a musician knows it—that is, scientifically; he could not pass an ordinary examination in the rudiments of the intervals, much less the rudiments of harmony. He knew music from its poetic symbolism, and for that reason certain music affected him emotionally to an intensity very few of his acquaintances could appreciate.

His data of Italian opera were marvelous. From memory he could tell the name of the quartet that sung at the first performance of most of the grand Italian operas, the name of the conductor, the date of the performance and the locality. As a feat of memory this was remarkable, but it required no knowledge of music to know this. In the interests of truth it is necessary to put a stop to much nonsense printed about Frank Saltus as a musician. He always denounced pretension and never claimed to know what he did not know. He was singularly violent in denouncing false claims, and it will never do to attribute accomplishments to him after his demise never claimed by him for himself during his lifetime.



THE RACONTEUR.

THE musical town this week went up to the one time abode of the goats, Harlem, but now a thriving city (not a suburb, if you please), and I fancy there was no little astonishment displayed when Mr. Oscar Hammerstein's opera house was entered. It has a beautiful auditorium, a trifle garish in coloring to be sure, but good acoustically, comfortable and gorgeous in decorations and marble balustrades. It ought to be a very popular house.

Emma Juch is a remarkable young woman. She is musical to her finger tips, and oh, what a pleasure it is to listen to a singer who has absolute pitch. She has pluck and energy enough for ten men, and while her "Carmen," from a critical point of view, is far from satisfying, it nevertheless commands respect, as it is sincere, and above all painstaking.

There was trouble in the operatic camp last week. Selma Kronold, who was suffering from an attack of "Ego mania," refused to sing because her name was not printed in as large letters as Juch's. Indeed, I learn from the best authorities that this lady places her artistic utterances on the same level with those of Lehmann's and Juch's. *O vanitas!*

It is funny that Miss Juch dressed "Carmen" as she did. It was too elaborate by far and not Spanish at all. Miss MacNicholl (Mrs. Vetta) looked decidedly more gypsy-like in her get up.

Speaking of MacNicholl reminds me of her husband, Frank Vetta. Vetta, who at one time studied with my old friend De Rialp, is one of our best American basses and his acting in "Faust" and "Freischütz" is a pleasure to witness. He is making rapid strides in his art.

I was sorry at the Decca fiasco, but it was not altogether unexpected, as she sang abroad with the greatest suc-

cess, and then for some unknown reason went to pieces (vocally), as she did last Wednesday night in "Filina." Why, do you know that Patti and Nicolini attended several performances in which she sang and were delighted with her vocally, and then all of a sudden the third or fourth night came a collapse? I hope she sang in Washington last night in "Sonnambula" with success, as she appears to have studied hard.

I was glad to see my old friend Behrens in the conductor's chair, as he has probably had more routine than any conductor in this country in opera. Considering his short time with the organization and the chaotic condition of affairs when he took hold of Juch's forces, he has done wonders.

I see no reason why I should alter my opinion of the little Hegner. He played at his two recitals with all the many excellences and natural shortcomings which I have already indicated. He has certainly great talent.

The composer of a waltz has hit on the following ingenious mercantile device: He has announced in the papers abroad that he has been unable to find a suitable name for his opus, and that he will pay £10 to the one who shall make the best suggestion for a name. In order, however, to do this judiciously, the god father or mother must see the music, and therefore a copy will be sent to anyone forwarding a shilling.

A paragraph in the "Baltimorean" gives the following as the opinions of Gladstone: "That he considers Beethoven the first composer in the world; that women who are a little stout sing the best; that 90 per cent. of the spectators in London go to the Italian opera exclusively for the singers and not for the opera down for representation, and, finally, that the fresh voice of a chorus child in church is pleasanter to listen to than that of the best soprano in the universe."

The same sentimental wail is still going on about the street music. I suppose it sounds selfish, but I am glad no longer to hear the vile noise. If the people must have music (and it is an encouraging sign if they do), why let our paternal municipal government open cheap concert halls with good music and good beer, and, in the summer time, open air gardens, and just see if drunkenness will not wane and better times prevail; but for goodness sake keep the organ off the block!

But, then, the poor monkey? We'll utilize him as a waiter or for blowing the bellows of church organs or some of our local musicians' inflated individualities.

As the rage for juvenile prodigies, produced in single glory, seems to show some signs of diminution, an attempt is apparently about to be made to keep up the sensation by producing them *en bloc*. This, at least, is what I infer from a paragraph in the Paris "Figaro," which announces the arrival of an orchestra of Viennese young ladies, aged mostly from twelve to eighteen, but including some "enfants" whose age is not specified. This "angelic orchestra" executes chiefly the dance music of Fahrbach, Strauss, Gungl, &c., and their performance is said to be highly original. The idea certainly is—can it be the difficulty of procuring partners which has thus turned the ladies into performers on the fingers instead of on the toes?

A new musical "medium" has arisen in America. It is a young lady who rejoices in the name of Billings, and resides at Rochester, which city is much excited by her performances. She is, it appears, under the direct influence of "the Italian maestro, Ingrello," with whom we do not profess any acquaintance, and, impelled by him, she seats herself at the piano, falls to sleep, and straightway begins to sing and play the most difficult pieces with surprising facility. The piano is not the only instrument on which she performs in her trances, for she plays several others which she has never studied, and sings in languages of which, in her waking moments, she is quite ignorant. My information being but second hand, I do not undertake to pass any opinion on the artistic value of her performances, though experience leads me to fear that they may be only on a level with those of Mr. Sludge, whose feats have been immortalized by Mr. Browning. It will be remembered that, in the poem in question, Mr. Sludge's ignorance of music so hampered the spirit of Beethoven that the music whispered by the composer as a Thirty-third Sonata came out as—

The "The Stars and Stripes," set to consecutive fourths,
Or the Shaker's Hymn in G, with a natural F.

Nevertheless, it is very certain that if the dead and gone maestro Ingrello will transfer the scene of his operations to New York city he will find many willing vehicles for his effusions among the amateurs—and others—who already perform in public without more preparation or ability than the sweetly named Miss Billings. Report says, indeed, that a certain musical medium is actually en route for Paris, where exhibitions of this kind will be given.

Mr. and Mrs. Carl Strakosch-Kellogg have returned from abroad after an interesting visit to the musical

centres, and Mrs. Strakosch is the happy owner of a "Tosca" cane, 5 feet long, silver mounted, and with a silver loop about a foot down the stick, which is strung with a silken cord and tassel. She is 125 years old.

A woman named Blanche Nelson has been arrested for kissing musicians in the streets of Chicago. She is described, and naturally enough, as a woman of rare courage.

A Harlem poet, so says the "Commercial Advertiser," committed suicide the other day, because in writing a sonnet to Emma Juch he could not make up his mind whether it rhymed with stuck, much or barouche.

I am happy to say that Mrs. Thurber is once more with us and things are consequently booming at the National Conservatory.

Some hardened sinners in Green's Farms, Conn., stole an organ from the Congregational Church of that thriving hamlet. It couldn't have been a Beatty stencil organ, for the meanest burglar in Christendom wouldn't steal one of those awful boxes, unless, indeed, to kindle fire enough to warm his grandmother's frozen toes, but not otherwise.

Hostess—Oh, pray don't leave off, Mr. Rosencranz—that was a lovely song you just began!

Eminent Baritone—Yes, matame, but it tit not harmonize viz de cheneral conforzation; it is in B-vlat, and you and all your vrents are talking in G! I haf a zong in F and a zong in A-vlat, but I haf no zong in G!

Accompanist—Ach! Berhaps to opliche matame, I could dransbose de aggombaniments—ja?

Donita and Streittman sing soon in "Mignon" at Amberg's, and Gustav Hinrichs conducts.

Guest—Who kept up that terrific pounding on the piano last night?

Host—It was next door.

Guest—A great annoyance, isn't it?

Host—I should say it is. I'd like to play on that piano for about an hour—with a hose.

The "Edison Waltz" and the "Buffalo Bill Galop" have supplemented the "Boulanger March" as popular music in Paris. The "Whitlaw Reid Sonata" is an imminent possibility.

"Murray's Magazine" says it is impossible to escape from the spirit of Wagner when one is in Bayreuth. The shop windows are full of busts and photographs of the "Meister." At the booksellers' I doubt if it would be possible to buy any literature that did not bear directly or indirectly on the all absorbing subject; the very street boys whistle or hum snatches from some familiar stirring chorus; post cards and letter paper bear in the corner the impress of notes—"mystic, wonderful." Even the damasked linen (the one industry of Bayreuth) is embroidered with the bars of some *motif*. The coachman whom you hail from the market place scarcely thinks it worth while to ask where he shall take you. He assumes as a matter of course that you are going to the Villa Wahnfried to visit Wagner's grave (on this first evening, when there is no opera) and to see the outside of the house where the poet-musician at last found rest and peace after a life of struggle and disappointment and years of exile from the land that he loved so passionately and for whose glory he has done so much.

I really do not believe that Mrs. Nicolini-Patti recently bleached her hair because she had discovered a few gray locks, although I know she prefers remaining a chicken Patti.

Ida—Mamma, why does Professor Butterbrod put that handkerchief under his chin when he plays? Is he afraid of soiling his collar?

Mamma (with a glance at Professor B.'s linen)—No, dear; he is afraid of soiling his violin.

Oh, dear!

—The first concert of the forty-eighth season of the Philharmonic Society, of this city, is to take place at the Metropolitan Opera House next Saturday evening. The public rehearsal will be given as usual on Friday afternoon at 2 o'clock. The program is one of sterling merit and reads as follows:

Symphony, B flat, op. 97 (Rhenish).....Schumann
Concerto No. 3, G major, op. 45.....Rubinstein
Scherzo capriccioso, op. 66.....Dvorak
Theme and variations, D minor quartet.....Schubert
Symphonic poem, "Les Préludes".....Liszt

The soloist will be Miss Adele Aus der Ohe and Theodore Thomas will conduct the performance.

PERSONALS.

PIERRE DOUILLET.—The subject of this week's sketch, Mr. Pierre Douillet, is a native of Russia, his father being a French military officer who settled in that country after being wounded in the Crimean War. His mother, the accomplished Stampkoffska, was a pupil of the late Adolf Henselt and won considerable fame as a concert pianist. To her Douillet owes the inheritance of his genuine artistic nature and strong musical temperament, and it was his mother who guided his first steps in music. After several years under her training he was placed with Nicholas Rubinstein, who took a warm interest in him. His next master was Louis Marek, his uncle, a professor of the piano in Lemberg, Poland, under whose care he studied mainly the works of Bach, Beethoven, Liszt and Chopin. His master in counterpoint was Professor Withe, and he took a thorough course in harmony. Douillet made a brilliant début in the Boesendorfer Salon, Vienna, in Chopin's B minor scherzo and Beethoven's Apassionata sonata, in which he won the warmest commendation of the critics. Douillet has written several excellent songs and piano pieces in the little leisure he has enjoyed.

A DINNER TO AMBROISE THOMAS.—A grand banquet was given on the 8th inst. in honor of Ambroise Thomas, president of the musical section of the Paris Exhibition, by his *confidés*. Among those present were Colonne, Délibes, Theod. Dubois, B. Godard, Guilmant, Lamoureux and many other distinguished musicians. Léo Délibes proposed the toast of the evening, "En l'honneur de notre illustre maître, de notre bien aimé doyen, toujours jeune de cœur et de talent." Mr. Thomas returned thanks in a few modest words. Mr. Tirard, President of the Council of Ministers, and Mr. Larroumet, Director of Fine Arts, also spoke. It would appear from the speech of Mr. Larroumet that, after all, France has not yet advanced very far beyond the stage of regarding Shakespeare as "a barbarian," and "the divine Williams." Mr. Larroumet, although he is "Directeur des Beaux Arts," considers that Mr. Thomas has been "one of the benefactors of mankind," through having contributed, by the diffusion of his musical works, to initiate the multitude and even the *élite* into a knowledge of the works of Shakespeare and Goethe. We would hope that the director underestimates the literary attainments of his countrymen, but we must leave him to settle this point with them.

LATEST NEWS ABOUT GRIEG.—Edward Grieg's new composition, "Olaf Trygvason," was recently performed for the first time at Christiania, the Norwegian capital. The work consists of scenes from an unfinished opera, which Grieg, in collaboration with the Norwegian poet Bjørnstjerne Bjørnson, began many years ago, and which was eventually abandoned. It is arranged for solos, choruses and orchestra. The piece was received with great enthusiasm, the composer being recalled time after time. The principal soloist was Miss Ellen Nordgren, a Swedish artist of great promise. This month Grieg proceeds to Copenhagen, where his new composition will be performed again. He is engaged to appear at three concerts in Brussels in December, and in January he will make his first appearance before a Parisian audience. He is expected in London during the coming season.

CHABRIER IN GERMANY.—The Frenchman Emanuel Chabrier's new opera "Gwendoline," which is undoubtedly his best work, will shortly be brought out in Leipsic, and a comic opera of his entitled "Le Roi Malgré Lui" will make its first appearance in Frankfurt-on-the-Main.

AUDRAN'S MASCOTTE.—"La Mascotte" has indeed brought good luck to her composer, Edm. Audran. The opera was played a few nights ago at the Bouffes Parisiens for the 1,300th time. The first performance was on December 29, 1880.

NEW WORKS BY GOLDMARK.—Goldmark's new overture, "Prometheus Bound," will be produced for the first time at Berlin on the 25th inst., by the Philharmonic Society, under Hans von Bülow's direction and in the presence of the composer. The latter will personally conduct the new work at a Gewandhaus concert in Leipsic, on November 28, and in Pesth in December. The overture will shortly be published by Barthold Senff, in Leipsic, who has also just brought out two volumes of new songs by Goldmark, which bear the opus number 37. Among them are settings of the following poems: "Wie die jungen Blüthen leise träumen," by Hoffmann von Fallersleben; "Am Haselstrauch," by C. Stieler; "Maiden," by Goethe, and poems by A. Forney and Kanowski. The songs are highly praised by Ludwig Hartmann in the "Neue Dresdener Tageblatt."

A MUSICAL MAYOR.—It is not often that a member of the musical profession attains the position of mayor of the town in which he exercises his profession; but this is the case with Alderman A. G. Leigh, who is organist and choirmaster of St. George's Church, Chorley, England, and has twice been elected mayor of that town. He has been invited to continue in the office a third year, but has declined.

A JOACHIM ANECDOTE.—A gentleman who was Dr. Joachim's host on one occasion tells that his little boy was interested in hearing the violin, but did not appreciate or approve of the selection of classical music chosen; so, one day, my friend coming into the room when his guest was supposed to be trying some musical compositions, found his hopeful

little son of six years old seated on the stool in front of the doctor, whistling "The Death of Nelson" very carefully and slowly. "I asked him to play it for me on his fiddle," explained the lad, "but he said he didn't know it, and I am whistling it to him." And sure enough there was the great artist intent on making out the air on his violin to please the boy, who was, of course, delighted.

FRANCHETTI NO MANAGER.—The news that Baron Franchetti, the rich composer of "Asrael," has undertaken the management of the Apollo Theatre at Rome is contradicted by him in a letter to his teacher, E. Kretschmar, of Dresden. Franchetti has translated his Italian libretto of "Asrael" into German, and has offered his work to the Dresden Royal Opera House for performance.

OFFICERS AND CHEVALIERS OF THE LÉGION D'HONNEUR.—The Paris "Journal Officiel" publishes the following list of persons who have received, in connection with the exhibition just closed, the decoration of the *Légion d'Honneur*:
 Léo Delibes, member of the Institute..... Officers of the
 Gand, of the firm of Gand & Bernadell, violin makers. *Légion d'Honneur*
 Delsart, violoncellist, Professor at the Conservatoire.
 Diemer, pianist, " " "
 Garcin, conductor, " " "
 Benjamin Godard, composer, " " "
 E. O. Lami, editor of the "Monde Musical"..... Chevaliers of the
 V. Mustel, organ manufacturer..... *Légion d'Honneur*
 Taffanel, conductor at the Grand Opera.....
 Vianesi, " " ".....

Oratorio Society.

THE Oratorio Society, which is this year not going to produce anything new at any of their three concerts, repeated at their first one, on last Saturday evening (public rehearsal as usual on the previous afternoon), at the Metropolitan Opera House, Liszt's pretentious, over ambitious and greatly over estimated oratorio, "Christus." For a man of Liszt's well-known religious inclinations, to have gone to work on an oratorio, upon the to him sacred subject of "Christus," without possessing the least particle of a divine afflatus, is little short of musical blasphemy. It confirms what we have maintained many times heretofore, that Liszt had only a poor creative mind, no matter how great he was as a reproductive artist and as an assimilator of other people's thoughts. Liszt's "Christus" is a divinely boring work, and we doubt not that, though it was applauded by a good sized audience last week, it will ultimately be relegated to utter oblivion.

The performance under Mr. Walter Damrosch's baton was, as far as the reading was concerned, almost similar to the one he gave last year. The chorus, who have not overmuch to do, was fairly good, notably the female portion, who had to repeat (just as they did last year) that quaint ancient Easter hymn, "O filii et filiae" in the Dorian mood, which, like most of the non-original ideas adapted and adopted by Liszt, forms one of the best numbers of his work. The orchestra, to whom the biggest portion, the allegedly imaginative and descriptive episodes of "Christus," are intrusted, was not in the best of trim and their work was listless and perfunctory throughout, and at times very slovenly.

The soloists, however, were satisfactory, notably Miss Sophie Traubmann, who has a beautiful soprano voice; Mrs. Carl Alves, who is gifted with a sympathetic mezzo-soprano, and who sings well, and Mr. W. Sparger, the basso, or rather bass-baritone, who also commands a fine vocal organ and excellent style, while the tenor, Mr. William Rieger, is diminutive in every way.

Opera in Harlem.

THE opera given in English last week in Harlem by the Emma Juch Company cannot truthfully be said to have been an overpowering success. The orchestra was bad; that is to say, though it certainly possessed some excellent material, it was not sufficiently rehearsed, and carried, besides, much dead material with it. The chorus was unqualifiedly poor, both as to quantity and quality; indeed it generally provoked merriment on its appearance, particularly in "Freischütz." The principals comprised some artists, and if Manager Locke could only be brought to see that in the end an harmonious ensemble pays, no fault could be found with those who predict a brilliant season for the company. Miss Emma Juch opened the season by a very agreeable impersonation of "Marguerite" in "Faust," with the support of Mr. Charles Hedmond, as "Faust," a new tenor, whose nervousness almost obscured his genuine excellences as a singer and an actor. Mr. and Mrs. Vetta, in their several rôles of "Mephistopheles" and "Siebel," who were very satisfactory, the former being as good a devil, vocally and histrionically, as we can command on the American stage. The "Trumpeter of Saeckingen," given for the first time in English, Tuesday evening of last week, should also be the last time by this company, for it was simply awful and literally beneath criticism as a performance. Last Wednesday evening Miss Juch appeared as "Mignon" in Thomas' charming opera, and despite the limitations of both voice and acting she, by the force of her individuality and genuine musical qualities, gave a delightful rendering. Miss Marie Decca, the much advertised American soprano and pupil of the over puffed and over praised Marchesi, essayed the rôle of "Filina" and costumed beautifully; otherwise she did not "pan out" as she sang the "polacca" in an awful fashion,

and was at variance continually with the orchestra both in time and tune.

That old war horse (or mare), the "Bohemian Girl," was heard Thursday night, and Miss Laura Bellini, formerly of the Morrissey Opera Company, sang "Arlene" in place of Miss Decca, who was *non est*. Miss Bellini was agreeable, and Mr. Castle, the veteran tenor, as harmless as ever, and Stoddard, the baritone, was usual, reliable. Friday night Miss Juch essayed "Carmen," and while it proved but a *succès d'estime*, she again demonstrated the superiority of mind over matter by singing and acting a rôle for which she is not in the least fitted by nature in a musician's fashion. The numerous transpositions, the bad chorus and the somewhat stiff "Toreador" of Mr. Stoddard did not add to the pleasure of the evening. The "Don José" of Mr. Hedmond promised much for the young man's future. He sang and acted with fire and intelligence. Saturday afternoon "Bohemian Girl" was repeated, and Saturday evening "Der Freischütz" was given, and Miss Juch achieved a veritable triumph, singing the prayer in the second act like the true artist she is, despite the evident weariness and huskiness of voice she looked the character to perfection. Mr. Hedmond was also good, and Mr. Vetta extremely excellent. Mr. Behrens conducted throughout the week with discrimination and skill.

The Thomas Testimonial.

AS THE MUSICAL COURIER predicted, the testimonial concert to Theodore Thomas at the Metropolitan Opera House last Wednesday evening proved a great success. A brilliant and representative audience, which filled the large building from pit to dome and brought the evening's receipts to above \$5,000, had gathered to do homage to America's favorite and pioneer conductor. All of the boxes were sold out and the following is a list of the occupants:

PARTERRE TIER.

Mrs. George Oakes,	William Steinway,
Cornelius Vanderbilt,	Oswald Ottendorfer,
Parke Godwin,	James A. Bostwick,
E. Francis Hyde,	E. Lauer,
J. R. Jessup,	George William Curtis,
J. H. Maghee,	William Kraus,
G. Schirmer,	Frank Thomson (Philadelphia),
A. C. Gurnee,	B. Bachur,
W. S. Webb,	Mrs. Judge Koch,
T. Munroe Davis,	Felix Kreamer,
Frederic Cromwell,	William C. Schermerhorn,
Henry Seligman,	Mrs. F. B. Thurber,
William R. Bunker,	Mrs. Henry Villard,
J. Hood Wright,	Professor Errani,
Hermann Schaus,	L. M. Ruben,
Jesse Seligman,	Charles H. Steinway,
E. Naumburg,	Dr. William Mason,
Frank Ehret,	

FIRST TIER.

D. D. Van Emburgh,	J. Pierpont Morgan,
Mrs. Robert N. Teller,	A. R. Parsons,
F. Von Inten,	Mrs. W. T. Lusk,
Levi P. Morton,	Mrs. Florence Clinton Sutro,
George Bliss,	Eustace Conway,
Mrs. W. H. Meeker,	J. M. Lichtenauer,
O. B. Weber,	V. S. Fletcher,
Mrs. Frederic N. Goddard,	Charles Wehrham,
William Klencke,	H. G. Marquand,
Washington E. Conner,	James S. Inglis,
H. J. Shaefer,	Richard H. Adams,
G. B. Haight,	Mrs. J. Blair Scribner,
N. Stetson,	W. F. Pecker,
Mrs. George Wood,	Mrs. A. C. Mears,
S. B. Mills,	Emil Heine,
Henry Dazian,	Dr. L. Arcularius,
L. Geilfuss,	E. C. Stanton,

The large orchestra of nearly one hundred and fifty musicians, who all had volunteered their services for the occasion, was composed of the regular Thomas Orchestra and members of the New York Philharmonic Society and the Metropolitan Opera House Orchestra. They played with a sonority and body of sound that was overpowering in the finely performed "Rienzi" overture, by Wagner, and in Liszt's best symphonic poem, "Les Préludes." The Weber-Berlioz "Invitation to the Dance" was played with great virtuosity, and the strong orchestra shone to advantage in Bach's A minor fugue and in some variations in D minor by Brahms. Mr. Victor Herbert played the cello solo in the "Tell" overture beautifully, and the most applauded orchestral number on the program was Thomas' orchestration of the well-known Chopin "Funeral March" from the B flat minor sonata, after the performance of which Mr. Thomas was surprised with a splendid laurel wreath presented by the "Dorscht" Lodge, of which Mr. Thomas is an honorary member. He was also heartily welcomed at his first appearance on the platform. Was applauded after each number of the program and was recalled at the close of the concert.

Theodore Thomas acknowledged his gratitude to the members of the different orchestras who had volunteered their services in the following well-meant circular:

Gentlemen of the Orchestra:

As no fitting opportunity to speak to you has presented itself, I take this method of expressing my gratitude. Permit me then to thank you sincerely for this distinction which I enjoy through your kindness.

The welfare of the executant musician has always been an aim in all my efforts for the development of music. Indeed the interests are inseparable—unless the musician thrive the cause itself is retarded.

In the main effort of my life I hope to give you many proofs of my interest and sincere esteem, and I am

Faithfully yours,

New York, November 6, 1880.

THEODORE THOMAS.

The most popular of American pianists, Mr. Rafael Joseffy, who is a great friend and admirer of Thomas, and *vice versa*,

was the soloist of the evening, and, it goes without saying, played gratuitously. He performed Schumann's A minor concerto, the loveliest of all piano concertos ever written, and he played it better and with more fire and vigor than we ever knew him to display heretofore. Nevertheless the performance was not all that could be desired, as this concerto is, as we have repeatedly said before, not quite suited to Joseffy's style. He has this in common with Von Bülow, that both are no Schumann players; but while the little doctor evidently knows his own shortcoming in this direction and carefully refrains from putting the great romanticist's works on any of his programs, Joseffy perseveres in attempting to play a concerto which is outside of the pale of his *non legato* touch and physical powers.

This, of course, is judging from the highest standard, which alone befits a virtuoso of Joseffy's standing, and it must be acknowledged that the last movement, taken at entirely too fast a tempo, was nevertheless a very brilliant performance. Anyhow, it captivated the house, and Joseffy was recalled so many times that he had to satisfy his admirers' demand for an encore, as which he chose his own transcription of a gavotte in E major from one of Bach's violoncello suites.

HOME NEWS.

—Mr. Hermann Emil Zoch, the pianist, gave a recital at Harmonia Hall, Minneapolis, last Monday evening.

—Mrs. Blanche Stone-Barton has been winning fresh laurels on the Gilmour tour, singing with great success in Salt Lake City.

—The Boston Quintet Club, assisted by Miss Gertrude Foster, pianist, gave a very successful concert in Chicago recently at the Auditorium Hall.

—Mr. and Mrs. James M. Tracy announce a series of six informal piano concerts at their residence in Boston. The first took place November 4.

—Mr. S. G. Pratt will give his unique entertainment, entitled "Musical Metempsychosis," at Chickering Hall, to-morrow evening, under the auspices of the Metropolitan Conservatory of Music.

—November 4, Mr. Emil Mahr gave a violin recital at Sleeper Hall, Boston, and played concertos by De Beriot and Rode, and pieces by Mozart and Schumacher. He was assisted by Mrs. Dietrich-Strong.

—The Zöllner Maennerchor, of Brooklyn, under the direction of Mr. Arthur Claassen, gave an interesting concert last Sunday evening in the Amphion Academy of Music, Brooklyn. Well-known soloists participated.

—A Sarasate-d'Albert concert will be given next Monday evening, November 18, at the Metropolitan Opera House. The Grand Symphony Orchestra, numbering 110 musicians, under the conductorship of Mr. Walter Damrosch, will assist.

—Mr. Frank Taft, in addition to opening the organ in the Old South Church, Worcester, Mass., last week, opened another at Le Roy, N. Y., on Thursday, played a recital in Canandaigua on Friday, and one in the New Music Hall of the Syracuse University last Saturday.

—Mr. W. R. Chapman and Mr. Ed. G. Jardine gave an organ recital at Madison Avenue Reformed Church last Friday evening, and were assisted by Misses Alice M. Stoddard and Emily M. Lawler, vocalists. The organ is of the well-known make of Jardine & Son.

—Mr. James Blamphin, the harpist, who has been in England's most fashionable resorts giving his recitals, concluded his tour at Manchester on October 12, with Nikita, to over twelve hundred persons. He is under the management of Mr. George W. Colby, of this city.

—The first concert of the Chicago Orchestral Club takes place at Central Music Hall, Chicago, December 3. The fact that this club is conducted by the well-known violin virtuoso and musician, Mr. S. E. Jacobsohn, promises much for the character of the programs of the club.

—A part of Mendelssohn's "Elijah" was sung Sunday night by St. James' choir (Madison-ave.), under the direction of the organist, G. Edward Stubbs. Dr. Carl Martin, of Grace Church, basso, and Master Fred. Forbush, of the Garden City Cathedral, soprano, took the solo parts. The choir is composed of boys and men.

—A series of six chamber music concerts will be given at the Academy of Music of Baltimore, under the auspices of the Faellen Music School. Max Treumann, the New York baritone, sings at the first concert, and Mr. Carl Faellen, of Boston, gives a piano recital, at the fifth concert. The Kneisel Quartet will also play.

—Mr. Thomas' program for the first Philharmonic concert in Brooklyn, the public rehearsal of which took place last Friday afternoon and the concert Saturday evening at the Academy of Music in that city, was devoted to Beethoven and Wagner, the first part consisting of the "Coriolan" overture, the fourth symphony and a recitative and aria from the "Ruins of Athens," and the second of the "Faust" overture, the "Siegfried" idyl, the "Ride of the Valkyries" and "Wotan's" farewell and the fire scene. Mr. Emil Fischer was the soloist.

At the next concert of the society Rafael Joseffy will play Liszt's piano concerto in A major. At the third concert Miss Maud Powell will play the Mendelssohn violin concerto, and the music to "A Midsummer Night's Dream" will be given. It is also promised, as has already been announced, that later in the season Mr. Thomas will perform a program of music by American composers.

—Miss Neally Stevens, the pianist, is filling the following Iowa engagements this month: Clinton, November 4; Toledo, November 5; Le Grand, November 6; Grinnel, November 7; Mount Pleasant, November 8; Marshalltown, November 9; Independence, November 10; Fayette, November 12; Decorah, November 13; West Union, November 15.

—The fourth annual meeting of the Music Teachers' Association of Rhode Island will be held to-morrow and Friday at Blackstone Hall, Providence. There will be the usual essays read and concerts heard. The prize anthem competition resulted in the success of an anthem by Mr. Robert Bonner. There were six manuscripts sent in to the judge, Mr. Arthur Foote, of Boston.

—The following soloists have been selected by the directors of the Tuesday Club for the rendition of "Messiah" at the Wilmington, Del., opera house on Wednesday evening, December 18: Soprano, Miss Kate Currinder, of Wilmington; tenor, Leonard Auty, of Philadelphia; basso, W. G. Harper, of New York. The contralto has not yet been selected. A good voice will be secured.

—Mr. Nahon Franko's second popular Sunday evening concert at the Grand Opera House was a success both from a financial and an artistic point of view. A well filled house enjoyed the excellent program, and Mrs. Nahon Franko and Miss Marie Groebel sang in the interludes. Mr. Del Puente, who was in particularly good voice, as usual excited the enthusiasm of the audience by his singing of the "Toreador's" song.

—The Metropolitan Musical Society has begun its work, and several new and important selections will be produced at its first concert of January 9, 1890, in the Metropolitan Opera House. Boxes and single seats for this and the following concert on April 29 may be obtained by application to Mr. F. W. Devoe, the treasurer of the association, or from Mr. J. Seaver Page, its secretary, at 101 Fulton-st. Mr. Wm. H. Chapman is still the conductor of the Metropolitan Club, and he has proved highly successful in bringing perfection of tone into the singing of his organization.

—The Ladies' Club of New York, better known as the Rubinstein Club, is steadily growing in size and in popularity. It numbers now about ninety active members, and among them there is the most congenial mingling and sociability. Rehearsals under their leader, Mr. Wm. R. Chapman, seem to be a pleasure to all the singers, although there is solid and difficult work accomplished at each meeting. The club is now busily occupied in preparation of much music for the first concert of the season, which is to take place on Thursday, December 12. The following ones are marked for the dates February 13 and April 17, 1890.

—That excellent chamber music organization the Beethoven String Quartet announces three concerts, to be given at Chickering Hall on Thursday evenings, November 21, January 16 and March 13. The following soloists will appear: At the first concert, Emily Winant, contralto, and Arthur Foote, pianist; at the second, Adelina Hibbard, soprano, and Walter Hall, pianist; at the third, Mrs. Gustav Dannreuther, pianist, and Holst Hansen, baritone. The program for the first concert is as follows:

Quartet, op. 47, No. 3, A major.....Schumann
"Mon cœur s'ouvre à ta voix".....Saint-Saëns
"Sehnsucht," op. 8.....B. Boekelman
"Mignon's" song.....Beethoven
"Im Mai".....Herrmann
Quartet, op. 25, G minor.....Brahms

—New Orleans is the one city outside of New York that has its own opera season every year. Opera is sung in French in that city, and, according to the local papers, is well given. The season opened on November 5 with Halévy's "La Juive." The "Times-Democrat" says that Mrs. Dauriac, the "Rachel," awakened memories of Mrs. Furschmadi. The paper says further: "Mr. Armand Mary, the tenor, has a voice of rare sweetness, but it is not of commensurate strength, and shows to best advantage in translation of tender feeling. He is better in pathos than in energy, and his phrasing is decidedly good. The prayer at the celebration of the Passover was touchingly sung and was given in a manner superior to that of the rendition of the passage, 'Oh! ma fille chère.' The grand aria, 'Rachel! quand dit Seigneur,' was rendered with profound feeling. He is graceful in movement, perfectly self possessed, and as an actor evinces much skill. In the great scene of the revelation in the fourth act he exhibited dramatic fire in reciting the rescue of the 'Cardinal's' daughter."

—The season will commence at the Metropolitan Opera House on Wednesday, November 27, when "The Flying Dutchman" will be presented, in which Reichmann will make his first appearance. This opera will be followed on Friday, the 29th, with the "Queen of Sheba," with Lilli Lehmann as the "Queen," a part sung by her for the first time. At the matinee, on Saturday, the 30th, the "Flying Dutchman" will be repeated. On Monday, December 2, the second performance

of the "Queen of Sheba" will be given. Wednesday, December 4, will be signalized by the production of "Don Giovanni," with Reichmann in the title rôle, Lilli Lehmann as "Donna Anna," and Fischer as "Leporello." On Friday, December 6, "Il Trovatore" will be brought out, with Mrs. Sonntag-Uhl, as "Azucena," and Miss Betty Frank as "Leonore," and at the matinee on the 7th "Don Giovanni" will be repeated. Monday, December 9, it is intended to give "William Tell," with Reichmann. Reichmann, Behrens and Miss Nobanska (the danseuse) arrived on the Ems. Lilli Lehmann, Kalisch and Perotti sailed from Bremen on November 6. Miss Betty Frank and Mrs. Sonntag Uhl sailed on the 9th.

IMPORTANT NOTICE.—Collectors of rare violins, amateurs and violinists interested in valuable instruments are hereby notified that one of the most renowned Stradivarius violins now in existence can be purchased for cash. The violin referred to is an instrument, the pedigree of which is thoroughly well known by some of the greatest artists, collectors and connoisseurs in the world, and it is considered one of the rarities among the great violins of Stradivarius in a state of preservation. Parties interested can address the editors of this paper in writing, although it is useless to do so unless business is intended. The price at which the instrument is held is higher than that ever paid for a violin in the United States, and the instrument is not in this country.

—A rich American has offered the city of Genoa \$12,000 for Paganini's Stradivarius, which is in the museum of that city.

FOREIGN NOTES.

....The almost forgotten French composer, Henri Litolff, is busy on an opera upon the subject of Shakespeare's "King Lear."

...."Le Mikado," by Sir Arthur Sullivan, whom the Paris "Figaro" refers to as "L'Offenbach Anglais," is about to be produced at the Eden Theatre, Paris.

....At Liverpool a "dog pianist" is advertised to appear at one of the halls. It would be interesting to know whether he plays with his bite or his bark.—London "Figaro."

....Mr. Augustus Harris has definitely decided to produce Gluck's "Orpheus" at the London Royal Italian Opera next season. The titular character will be sustained by our old friend Sophia Scalchi.

....The Society of Friends of Music at Vienna announce for "the first time" Händel's "Joshua" on November 11, and Mendelssohn's 115th Psalm on February 2. We always knew that they are a little behindhand in the Austrian capital.

....The new sonata for piano and violin by Brahms (op. 108 in D minor and dedicated to Hans von Bülow) was played for the first time in Berlin on October 15, when Joseph Joachim was heard in the violin part and scored a great success for himself and the new work.

....Reports are current that Mr. Neumann's German troupe will, after all, come to Her Majesty's next spring and give performances of Wagner's operas. The news, it is feared, is too good to be true. But, at any rate, no contracts have as yet been signed.—London "Figaro."

....An item is going the rounds of the press to the effect that Eugen d'Albert, the celebrated pianist, had bought a castle at Meran, in Tyrol, where he intends to live after his return from the tournée through the United States. We are in a position to authentically contradict this canard, as d'Albert informs the Berlin "Boersen Courier" that he did not buy a castle, but merely intended spending his summer vacation in Tyrol.

....On Wednesday, October 23, Ponchielli's opera, "Gioconda," was produced for the first time at the Berlin Royal Opera House, and, according to latest information we have just received, met with great and instantaneous success. Mrs. Bertha Pierson sang the title rôle; Miss Hiedler, "Laura Adomo"; Biberti, "Aloise Adomo"; Mrs. Staudigl, "Gioconda's" mother; Rothmühl, "Enzo Grimaldo," and Bulss, "Bamaba."

....The Milan Scala will be opened this season with Wagner's "Meistersinger," which will be sung in Italian under the title of the "Maestri Cantori." The artists engaged are the tenor Nouvelli, "Walther von Stolzing"; baritone Seguin, "Hans Sachs," which rôle he created in French at the Brussels Monnaie Theatre. Denoyé will sing "David"; Carbonetti, "Beckmesser"; Miss Flotow, "Magdalena," and Miss Oselo, at present at Christiania, will sing "Eva."

....A new romantic opera in three acts, entitled "The Lady of the Lake," music by Otto Klauwell, libretto by Leo Vonderwied (pseudonym of a young lady of Neuwied), was recently produced for the first time at Cologne, and met with what our fair correspondent calls "somewhat more than a succès d'estime." The work is described as one of no great artistic importance, the orchestration only being modern and descriptive, while the ideas are comparatively uninteresting. The success was mainly due to the beautiful impersonation of the characters of "Sir Edward" and "Inga," through Carl Mayer and Mrs. Mielke.

Kingston (N. Y.) Correspondence.

NOVEMBER 11.

THE Kingston Philharmonic Society begins its second season under more auspicious circumstances than ever. Regular weekly rehearsals were resumed October 2. George F. Hulslander is again the musical director. Samuel D. Coykendall is president and H. Hendricks secretary of the association. The membership includes all the best vocal talent of the city and the financial status of the society is assured.

A fine selection of music has been made for the season's study, including examples from Wagner, Rheinberger, Raff, Gade, Gounod, Schubert, Mendelssohn and other eminent composers. The high artistic aims of the management at the outset have been fully maintained in spite of the antagonistic lethargy existing in musical affairs here, and as a happy result, almost sure to follow on the heels of determined, judicious and persistent effort, highly commendable progress has been made and the immediate outlook is most encouraging. The grand festival week in December, last year, in which the society presented some of the most distinguished musical talent in this or any country and gave the finest oratorio ever presented to a Kingston audience, while it was poorly supported by the people and proved a most expensive enterprise to the management, was a triumphant musical success in all respects, and it left an excellent effect both upon singers and listeners. The public became acquainted with the musical calibre of the association and its objects, and got an inkling of its possibilities in the future. In this momentum of success the society is now working enthusiastically, looking forward to other and greater achievements. A concert is promised in January and a festival in April or May.

The Levy Concert Company is to appear at the Opera House here on Friday evening. Mrs. Stella Levy, Mrs. Rosa Linde and Messrs. Wm. J. Levin and Edward Shonert are the artists who will assist the noted cornetist. It is seldom, indeed, that our local managers present any musical entertainment worthy of mention or support of late, unless the frequent minstrel shows that amuse the crowds can be thus classified. It would seem that a city of 25,000 eminently respectable and intelligent people ought to require and receive better treatment at the hands of the managers. But the Kingston boards are too often occupied by second and third rate "shows" which decent people have every reason to avoid.

PHIL.

Musical Matters in Cincinnati.

NOVEMBER 11, 1889.

MUSICAL matters in the Queen City have begun this season with more than usual enthusiasm. Cincinnati has long been talked of as an art centre, but it has hardly arrived yet at that distinguished state, since, as a rule, her musical people enjoy music more than they know about that art. The best evidences of musical culture are those demonstrated by the enjoyment of the knowledge of music rather than the mere superficial sensual enjoyment of it. Musical festival cities are never musical centres in the strict sense of the term. Cincinnati is given to fictitious musical enthusiasm, which is spasmodic and soon dies out, and her citizens are too often carried away by the idea that money can do anything in the line of musical art. Such a belief is dangerous to the art progress of any community. The College of Music of Cincinnati has a larger number of students than ever, but I am sorry to have to endorse the remark made to me by a distinguished artist who taught in that institution, and who was sincerely enthusiastic for the musical culture of the West, that it was a "stool pigeon" arrangement and he thought would perhaps never become the earnest institution of musical learning that he once hoped it would. Eastern musical culture, as is pretty well known, is very much superior to that of the West—in fact the East is so superior in these matters that even a comparison is superfluous. But there is not wanting in the West that bombastic arrogance which is born of ignorance, and one finds in this section of the United States much more talk about musical progress than action taken to secure it. Nevertheless the sympathy of Eastern musicians, as much as they can afford it, is doubtless with those of the West, because it is well known by the more intelligent class of musicians that the West, speaking in a musical and pedagogic way, is a wild and unpleasant country to manage. It will be a number of years yet, if ever, before the West will advance to equal the cultured States

of the East, but in the nature of things it is likely that the East will always hold sway in musical intelligence as well as general culture.

Cincinnati has some excellent musicians in which the Queen City public take a special but somewhat too local pride, and these musicians are consequently better known and appreciated at home than abroad. Mr. Michael Brand is a good conductor, but is inclined to cater somewhat to the popular taste. He is a great favorite in Cincinnati, and justly so, as he is energetic and painstaking to please the public. He has an efficient orchestra of talented musicians, who find plenty of employment. There is a great lack of good vocal teachers in this city, though there is a number of good piano teachers.

The Symphony concerts begin next month, and the Sunday Popular Concerts, of which Mr. Ballenberg is manager, draw full houses. The prices of admission are 25 and 15 cents, and good programs are placed before the public. At the first one this season Miss Neally Stevens was the pianist, and she played Liszt's E flat concerto for piano and orchestra, and did well, barring a few slips in some octaves and runs. At the second concert Miss Paulina Bredelli sang excellently an aria from Goldmark's "Queen of Sheba" and very effectively Dudley Buck's little song, "Where did you come from, baby dear?" In the latter number her really effective as well as affecting voice and execution were marred by the inefficiency of the accompanist, Mr. Mattioli, who attempted at times to lead instead of follow the vocalist. Miss Bredelli has so fine a voice and so true and precise a technical command over her singing that she is likely to be better heard of in the near future.

Mr. Waugh Lauder, the Canadian musician and pianist, assisted by his wife, is giving a series of concerts at the Cincinnati Wesleyan Female College in this city, of which he is director of the music department. He is also advertised as director of the Ohio Conservatory of Music, an institution which must be in a very embryo state as yet, since little or nothing has been heard of it.

One or two new music schools have been started on a small scale in this city recently, and a number of individual music teachers make a good living here, not being shut out of business any by the financial force and prestige of the College of Music.

GEORGE TREWIDY BULLING.

Boston Notes.

THE fifth symphony concert program consisted of Haydn's symphony in G, Mozart's symphony in G minor and the C minor symphony of Beethoven, an interesting study in the development of the symphonic structures. Mr. Nikisch's readings of both the Haydn and Mozart were remarkable, fresh, virile and free from affectations, but his conception of Beethoven's fifth symphony was in many particulars surprising. The first movement was played with numerous *ritardandos*, and the *trio* of the whole work suffered from an abuse of the *rubato*. But it was most enthusiastically received, nevertheless. The program for next Saturday evening is as follows:

Overture, "Anacreon"..... Cherubini
Concerto for "cello"..... Eckert
Norwegian Rhapsody..... Svendsen
"Kol Nidrei" (for "cello")..... Bruch
Symphony in E..... Goetz
Soloist, Leo Schulz.

The first of a series of four violin-piano sonata recitals, played by Mr. Willis Nowell and Mr. Petersils, was given at the New England Conservatory last Thursday evening. The program was made up of Rheinberger's sonata, op. 77, and Beethoven's "Kreutzer." The programs of the other recitals will include works of Brahms, Raff, Beethoven and Mozart. The first concert was exceedingly interesting, and the numbers were warmly applauded.

The first of the season's "Young People's Popular Concerts" by the Boston Symphony Orchestra, Mr. Arthur Nikisch conductor, will be given on Wednesday afternoon, when the program will be: Overture, "Barber of Seville," Rossini; aria, Mrs. Alves; (a) "Siegfried" idyll, Wagner; (b) "Invitation to the Dance," Weber-Berlioz; concert fantasia for flute and orchestra on themes from the opera "Oberon," Demersseman (first time), M. Mole; songs with piano, Mrs. Alves; overture, "Rienzi," Wagner.

Mrs. W. H. Sherwood gave the first of three piano recitals at her house last Thursday afternoon. The interesting program was as follows: Variations Sérieses, Mendelssohn; Herzenswunden, Letzter Frühling, Grieg; Phantasia-Stück, op. 2, Saran; cavatina, op. 91, Raff; scherzo, valser, Moszkowski; nocturne, op. 62, No. 2, Chopin; Trois Nouvelles Etudes,

No. 2, Chopin; sonata, op. 1, Brahms. The next recital takes place November 21.

Mr. George W. Chadwick has put new life into the Hampden County Musical Association since assuming the post of musical director of the organization. The May festival of the association is to include performances of J. C. D. Parker's new work, in oratorio form, called "St. John," and a new work by George W. Chadwick, director of the association, will also be presented, and will have its second hearing, the first production being by the Boston Orchestral Club and chorus, of which also Mr. Chadwick is conductor. This work is a rich, romantic setting of a Scottish ballad, "Lovely Rosabelle."

The Listemann Quartet are to give a series of four chamber concerts at Steiner Hall on the evenings of November 11 and 25 and December 16, 1889, and February 3, 1890, at 8 o'clock. The quartet will be assisted by Miss Lillian Carl Smith, Mr. Ernst Perabo and Mr. Arthur Foote. At the first concert Monday evening the following program will be given: Quartet, in D flat major, op. 17, Sgambati; piano solo, andante from fifth concerto, Beethoven; serenade, from concerto for violoncello, Lindner trio, for piano, violin and violoncello, in G major, Raff.

Baltimore Notes.

THE only redeeming feature of our amateur orchestral organizations—organizations that are the cause of the small, non-paying audiences at deserving concerts—organizations that make it impossible for large musical combinations to visit this city—is the fact that they at times secure the services of artists who have merit. The Haydn Association gave a concert on Thursday night and Miss Annie E. Beere, the contralto, as well as Miss Maud Powell, the violinist, made splendid impressions and should be engaged for more important musical events in this city. Miss Beere has a contralto voice of remarkable timbre, sympathetic and pure, and her vocalization shows correct method, while her delivery is intelligent and musical, and Miss Powell's playing fully indorsed the many criticisms in THE MUSICAL COURIER, which has said so many excellent things about her. The "Carmen" fantasy, by Sarasate, was a really superb performance, given with nearly faultless technique, large, penetrating tone and with true musical feeling. It is a rare treat to hear such an artist as this lady violinist.

Mr. W. Edward Heimdahl returned from his visit to Europe on Sunday night. Everybody here will be delighted to see him, as he is our musical authority, and because of his great devotion to the genuine article.

HANS SLICK.

Ottawa (Canada) Correspondence.

NOVEMBER 11, 1889.

THE season of music in the midst of us may be said to have been formally inaugurated by the concert given at the Canadian College of Music on the occasion of its opening on the evening of October 11. Studies had been going on at the college since September 3, but the formal opening had to be delayed owing to the unfinished state of the concert hall. This entertainment served the purpose of introducing some of the faculty of the college as instrumentalists, as well as a few of the more advanced pupils; of the faculty Mr. Boucher, as violinist, simply re-established his claim as an artist of the first order, and Miss O'Reilly (a pupil of the Boston Conservatory) made her debut in Ottawa and won her way straight into the hearts of her auditors by her magnificent piano playing. Her musicianly treatment of Chopin's ballade in G minor, op. 23, displayed delicate understanding of her subject, added to firm but elastic touch and excellent technique.

The College String Quartet played C minor, Beethoven, op. 18; (a) adagio, op. 125, Schubert; (b) op. 64, "Il était une fois," Koroski, in a most creditable manner, and some of the lady and gentlemen students created a good impression. The college is to be congratulated on its great success, as well as on its endeavors to educate the masses in music of the higher order, for which purpose arrangements had been entered into with the Ovide Musin Concert Company and the Boston Ideal Orchestral Club, the former of which companies appeared to a large audience, and the Boston Ideal will appear on the 30th inst. to a house which is sold out already. Miss Adele Aus der Ohe will appear at the Grand Opera House November 5.

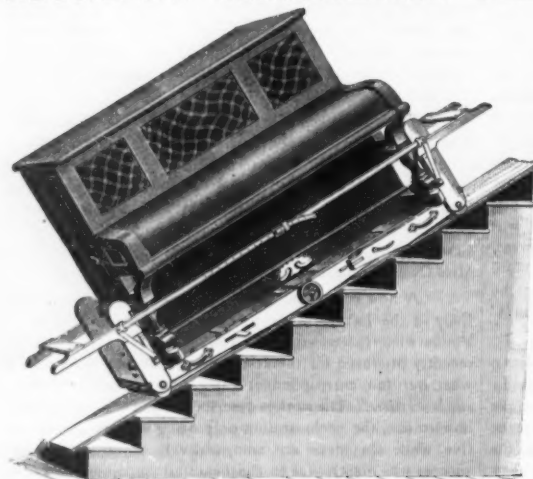
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Musical Items.

....Ernst Reyer's new opera "Salambo" will not be brought out at Brussels before February next.

....Nicolai's "Merry Wives of Windsor" will be given for the first time in the Hungarian language at the Pesth National Theatre shortly, under Mahler's direction.

....Gounod's "Romeo and Juliet," in the revised edition, will have its first performance in the German language, at the Landes Theatre at Prague, on the 20th inst.

....A testimonial subscription is being made in England for the benefit of Mrs. Arabella Goddard, who, owing to ill health, has applied for assistance to the Royal Society of Musicians.

....Angelo Neumann's traveling Richard Wagner Theatre will give performances in Spain and Portugal in February next. The "Nibelungenring" will then be given in Madrid, Barcelona and Lisbon under Dr. Muck's direction.

....A Greek operatic company from Athens is giving performances at Marseilles. The first work produced by them was an opera the title rôle of which was the national hero, Marco Botzaris, the composition of a native composer, Paul Carrer, a name which suggests an Italian rather than Greek nationality.

....A new opera, "Der Vasall v. Szigeth," by Smareglia, an Austrian composer, was produced at Vienna on the 4th inst. with considerable success. The libretto seems of a rather "risqué" character, but the music, though not free from reminiscences, is described as written with much skill and artistic purpose.

....Brahms' new patriotic "Ode" for double chorus has lately been produced at Hamburg by Dr. von Bülow. It is in three parts, the first dealing with the battle of Leipsic, which commenced, and the second with the battle of Sedan, which consolidated German unity, while the third section contains a warning against pride, and a solemn hymn of thanksgiving for peace.

....The Liverpool "Mercury" directs attention to a highly interesting novelty which is about to be performed at the smoking concert of the Liverpool People's Orchestral Society. It is nothing less than two movements from the eleventh symphony of Beethoven. The statement seems startling, but for it the employment of Roman numerals seems to be responsible. The gentleman who drew up the program really wrote "Beethoven's Symphony No. II."

....There is an interesting bit of news in a recent number of *Le Petit Journal*. It is to the effect that Mrs. Viardot, who is well along in years, has informed Ambrose Thomas, Director of the Conservatoire, and the Minister of Public Instruction that she has made a clause in her will bequeathing to the conservatoire the original score of Mozart's "Don Giovanni," which she possesses. The *Journal* rightly speaks of it as an "inestimable autograph."

The same number of the paper stated that owing to the large

audiences which had attended the two performances of Berlioz's "Damnation of Faust," the management of the Colonne concerts had decided to give a third on November 3. This was to be positively the last performance of that work this season. The soloists announced were Mrs. G. Krauss, the tenor Vergnet of the Opera, and Lauwers and Augier of the Opera Comique.

....Miss Adele Strauss, a young mezzo soprano, has just arrived from Paris, where she has completed her studies. Very likely the lady will be heard in the near future.

....One of the most successful artists on the operatic stage at the present is Mrs. Helen Von Doenhoff. This excellent artist has distinguished herself in Chicago and other places of the West by her fine performances of "Azucena" and "Carmen."

....Pablo Sarasate, the Spanish violinist, and Eugen d'Albert, the celebrated pianist, arrived last Monday on the Ems. A number of well-known Spanish residents, headed by Mr. F. Toledo, met the steamer down the bay, and this evening a serenade and reception will be tendered Sarasate at his hotel.

....Julius Perotti, shortly before his departure to America, made his farewell appearance in Buda-Pesth, in Verdi's "Ballo in Maschera," and made such a decided success that the director immediately closed a star engagement with him, to take place after his return to Europe. Mr. Perotti is expected to arrive next Sunday.

....The third quarterly issue of the "Vierteljahrsschrift für Musikwissenschaft" contains two learned articles, one by Dr. H. Reimann on the "History and Theory of Byzantine Music," and another on "Musica Enchiridiadis and Its Epoch," by Dr. Ph. Spitta. A third article on "Marco da Gagliano" is a valuable biography, which corrects many errors of Fétis and other writers, supplementing their accounts by newly discovered facts. There is, further, an article which shows by letters of Mendelssohn how dissatisfied he was with the "Reformation" symphony, and how strongly he resisted all inducements to make it public after its first performance at Berlin on November 15, 1832, a date which we quote from the article because it is not given in Grove's biography. Of the other short notices the most important is an interesting account of Schnyder v. Wartensee, a Swiss composer of the beginning of this century, who is credited with being almost a rival of Silcher in the composition of "Volkslieder."

...."Le Ménestrel" publishes, in the form of one of those "indiscrétions" so dearly beloved by French editors, a sort of analysis of the plot of Benjamin Godard's coming opera on the subject of Dante and Beatrice, which, in order to minimize the "indiscrétion," we will reproduce in an abbreviated form. In Act 1 Guelphs and Ghibellines quarrel, &c. Dante is chosen Gonfaloniere. Act 2, Dante and Bardi are rivals for the love of Beatrice, who, to save the threatened life of Dante, consents to take the veil. Dante is banished by order of the French king, to whom the rival parties appeal.

As regards the story, Act 3 appears a pure interpolation for the sake of introducing Dante's famous poem—and, of course, a grand ballet. It takes place before a great tomb, shaded by oleanders, which the young people choose as a suitable spot for a dance. Dante appears à la Flaxman, and invokes Virgil, who comes from the tomb, dressed in white and crowned with laurels; he puts Dante to sleep, and the remainder of the act is supposed to represent Dante's Dream. Of course he sees the "Inferno," and hears a chorus of the damned, sees Ugolino and Francesca, and is then transported to the glories of the "Paradiso," where he hears the Celestial Choir, and has a momentary glimpse of Beatrice. In Act 4 Dante awakes, and Bardi suddenly presents himself, offering to take the poet to his lady, who, it appears, is not yet in Paradise but in Naples. The second scene shows us the convent garden at Naples, where Beatrice is seen to be dying, and, on Dante's arrival, expires in his arms. Such is Dante à la Française. It will be permissible to hope that the "indiscrétions" of the "Ménestrel" are incorrect as well as indiscreet. The parts of Beatrice and Dante will probably be played by Miss Simonnet and either Gibert or Mouliérat.

....Mrs. Ida Klein has had a remarkable success this season with the Boston Ideal Opera Company. The Chicago press unanimously pronounced her one of the best "Marguerites" they have heard there for years. It had nothing but praise for her voice, style and conception of the part. Quite a number of managers are negotiating with Mrs. Klein for the coming summer and next season.

Something from Mr. Lauder.

CINCINNATI, November 11.

THE Grand Music Hall has heard more political spouting than music as yet this season. The two items of interest to chronicle are, firstly, the Thomas testimonial, which was fashionable and an artistic and financial triumph, and, secondly, the work of the Cincinnati Orchestra (Louis Ballenberg manager and Michael Brand conductor), fifty to sixty men. They have already given three successful Sunday "Pops" to very large audiences, the last being the second Thomas "Request" program, which came near to being selected by the public. The programs are above the average. The "Lamoureux Concerts" novelty, "Spanish Rhapsody," by Chabrier, was a very piquant work. Neally Stevens played Liszt's E flat concerto with considerable success. Mr. T. J. Sullivan, Cincinnati's favorite baritone, has a very fine organ and sang the "Tannhäuser" "Evening Star" romance beautifully. Mr. Lino Matteoli has a superb tone and technique as a 'cellist, and was twice recalled for his rendition of Servais' "Fille du Regiment" fantasia.

The four symphony concerts will take place on November 14 (Chadwick's symphony and Mrs. Rivé-King soloist), the second on December 12, the third on second Thursday of January, the fourth on second Thursday of February. Other musical events have been recitals by Carpi, Schneider, Van Cleve, Lauder, chamber music by "Philharmonic" quartet (four announced), conservatory quartet concerts (four), College of Music choir (three announced), Wesleyan College Conservatory of Music, three already given (six more announced).

The Apollo Club and Festival Chorus are rehearsing diligently and musical lectures are quite frequent. The different schools of music report active business, and altogether the musical season promises considerable enjoyment.

I shall endeavor to keep THE MUSICAL COURIER posted as to current events in as far as my duties will permit. W. WAUGH LAUDER.

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A GENTLEMAN who expects to sell the W. W. Kimball Company lots of goods, and therefore does not care to have his name mentioned, asked us a few days ago why the Kimball pianos stick. "Give it up," "Because they are made of gum wood," he replied.

IT is reported from Muncie, Ind., that a \$20,000 stock company organized in Buffalo for the purpose of manufacturing pianos will erect the factory in Muncie. The Buffalo committee were in Muncie last week and selected the ground. The names of the parties interested were not made public at date of writing.

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ADDITIONAL incorporations are reported in the piano manufacturing business, the latest being the firm of Hemme & Long, San Francisco, incorporated as the Hemme & Long Piano Company, with a capital of \$100,000. The directors are Erastus Caswell, John B. Curtis, Ernest J. Behre, John A. Stewart and Hugh A. Stewart. They will continue the manufacture on a larger scale than heretofore and will no doubt find a large outlet for their instruments.

We would be pleased to receive their latest catalogue.

OUR readers have doubtless by this time noticed that a single small item of news or comment published in our columns is oftentimes taken up and inflated to a half column or column of matter by one of our contemporaries. To those who read the daily press, the current periodicals and magazines, it has become apparent that the total tendency of the modern press is toward condensation rather than inflation. The average business man of to-day has no time to spend on "linked sweetness long drawn out" in a newspaper sense, but wishes the news—the absolute news—placed before him in a terse, comprehensive business-like way. This is the style long ago adopted by THE MUSICAL COURIER, and the style strictly adhered

to by us in our trade department. Piano men the world over recognize the fact that a salesman who plays too long upon the instrument he is offering for sale damages rather than benefits his opportunities; that the man who talks at too great length is not so good a man as he who says much in a few words; and the same rule of condensation applies to the newspaper business as well as to the piano business. In the trade department of this week's issue of THE MUSICAL COURIER will be found succinct items covering every happening of interest to the trade since our last number.

In a modern newspaper, aside from the news, the only value of the paper lies in its editorials upon current topics and special subjects. These editorials, to have weight and value, must be written by men who possess practical and theoretical knowledge of the subject of which they treat. The editors of THE MUSICAL COURIER are the only men in music trade journalism who know anything and nominally everything about pianos and organs, and therefore the editorials published in this paper are the only ones worthy of the consideration of practical piano men—are the only ones that are considered by men who know what we are talking about, just as we know what we are talking about.

A PATENT of extraordinary value has been granted to Behr Brothers & Co., which, by alternating the angles of the strings on the lower bridges equalizes and compensates the pressure of the same on the sound board, and consequently tends to purify the tone and make it more even throughout the scale. It is a patent of more value or importance than patents of a mechanical device only as it affects directly the tone quality of the instrument, without revolutionizing any of the fundamental principles of proper piano construction. The details of this patent will soon be published in these columns.

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FOLLOWING the movement of Mr. Wm. C. Lincoln from Chickering's to Steinway's, as first reported by us last week, other changes of the past few days are these: Mr. W. A. White, formerly with Horace Waters & Co., to the Emerson Piano Company's New York Branch.

Mr. Geo. H. Zincke, formerly of the firm of Michaelis & Zincke, to Horace Waters & Co.

Mr. George Blumner, formerly of the Emerson Piano Company's New York branch, may assume the management of a branch house the Chicago Cottage Organ Company may open in Detroit, Mich. Friday and Saturday papers please copy.

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A FRAUD CLASSIFICATION.

WE have received a "Grade Sheet," said to be printed and published by a firm of piano and organ dealers at Cape Girardeau, Mo., the distribution of which is a danger and menace to legitimate trade—the more so as it acts in an insidious manner upon persons not conversant with the tricks of the trade.

The "Grade Sheet" starts out by stating that the list or classification is taken from a paper which is the organ of the Tuners' Union. There is no such paper, there is no such union, and no such list or classification was ever published in any newspaper. The list or sheet is a fraud as contemptible as any ever resorted to in the piano trade.

There are various divisions and subdivisions beginning with "Class A," in which there is one firm followed by "First Class." The concern that issue the sheet disclose the motive and show which pianos they are endeavoring to sell, as, for instance, the Wheelock piano is placed in "First Class," "first grade," with Weber, Hazelton and Hallett & Davis and George Steck & Co. Of course, the whole tendency becomes apparent in such a classification, and the fraud should be denounced. The Wheelock piano is all right, perfectly eligible to its place and position, but the firm never lay claim to a place coequal with that of the above houses.

In our columns in the issue of September 11 will be found a rescript taken from the records which shows that Wheelock & Co. do not claim such classification, for they do not ask such retail prices for their pianos as are asked by the firms mentioned above.

Wheelock Retail Prices.

Apparently there was not so much retail business on Fourteenth-st. during the week ending September 2 as during the weeks previously referred to in these columns, using the Wheelock records as average guides, for the chattel mortgages are reduced to three that week:

Clara Eknecht, 120 West Sixty-first-st., Wheelock piano.....	\$350
Hattie H. O'Brien, 239 East Eighty-first-st., Wheelock piano.....	225
Eva Schultz, 169 East Eighty-eighth-st., Wheelock piano.....	225

We consider W. E. Wheelock & Co. a good guide of average retail "pushers" on Fourteenth-st., and when the firm show evidences of dullness the street must be dull. Let us hope for a rapid revival.—MUSICAL COURIER, September 11.

No one can buy the other pianos mentioned above at \$225 retail.

The McEwen piano is in the company of a whole lot of respected names, and the stencil fraud is mixed up *ad libitum* with legitimate pianos in the list. The Swick is in the same grade with the gum wood Kimball and the Lyon & Healy stencil. Poor Swick!

The magnificent Hardman piano is placed in the same list with the Miller. The thin toned, plain cased, unsympathetic Miller upright next to the musical, sympathetic, handsome, modern, attractive, full toned and otherwise happily endowed Hardman upright! What fools these mortals be to attempt to do business with such an absurd classification!

The dealers in Boston know that the Miller upright is frequently sold at retail at the same price quoted on the Wheelock piano. That is one of the difficulties of the retail trade in Boston.

The Millers sell pianos at retail for less than the wholesale price and do so if there is a risk of losing the sale. It is difficult to contend against such odds, but it kills the wholesale trade and, as is well known, the Millers have no wholesale trade worth considering, and for that reason. Still they and others are making lots of money and should spend some of it among our contemporaries to make things appear in a false light. Music trade papers that do not publish the truth should also be supported to publish misrepresentations.

THE MUSICAL COURIER, however, denounces the "Grade Sheet" issued by the Cape Girardeau firm as a fraud upon the public, and if Ballard & Wilson are the people who published that sheet, if they are responsible for its utterance, they are frauds that should not be trusted.

—The Felgmaker Pipe Organ Works are running as hard as the institution can operate. The men work every night till 10 o'clock. "The factory is at work on the Central Church organ and will have it built early this winter. The organ will be the largest and finest in this section of the country, and the builder is anxious that it shall be satisfactory to the congregation and one that will speak for its builder.—Erie "Times."

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

NEW ENGLAND PIANOS.

Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES FREE. NEW ENGLAND PIANO CO., 32 George St., Boston, Mass.
NEW YORK WAREHOUSES, 98 FIFTH AVENUE.

STERLING

UPRIGHTS IN LATEST STYLES



AND BEAUTIFUL DESIGNS.

EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.

THE STERLING CO.
FACTORIES AT DERBY, CONN.

DO NOT BUY UNTIL SEEING THE

New Burdett Organ List.

BURDETT ORGAN COMPANY, Limited, ERIE, PA.

WEGMAN & CO.,
Piano Manufacturers.

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin. The greatest invention of the age; any radical changes in the climate, heat or dampness cannot affect the standing in tune of our instruments and therefore we challenge the world that ours will excel any other.

AUBURN, N. Y.

STRAUCH BROS.,

MANUFACTURERS OF

GRAND, SQUARE AND UPRIGHT

PIANO ACTIONS,

22, 24, 26, 28 and 30 Tenth Ave. and 57 Little W. 12th and 454 W. 13th Sts.,
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THE VOCALION ORGAN.

The Most Important and Beautiful Invention in the Musical World of the Nineteenth Century.

The Music Trade and Profession are invited to hear and inspect this charming instrument as now manufactured at WORCESTER, MASS., and TORONTO, CANADA.

TRADE SUPPLIED! AGENTS PROTECTED! BUSINESS ACTIVE!

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OF THE VERY HIGHEST GRADE.

FACTORY AND WAREHOUSES: Nos. 461, 463, 465, 467 WEST 40TH STREET, CORNER TENTH AVENUE, NEW YORK.

CONTAINING THE FOLLOWING

*PATENTED*IMPROVEMENTS:*

Patent Grand Plate,
Grand Fall Board,
Piano Muffler,
Harmonic Scale,
Bec. mer Steel Action Frame,
Endwood Bridge,
Touch Regulator,
Finger Guard

AND
IMPROVED CYLINDER TOP.

**J. & C. FISCHER PIANOS.**

GRAND, SQUARE and UPRIGHT.

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79,000

NOW IN USE.

SCISSORS AND POT.

Number 2.

IN our last issue, under the above caption, we again called attention to the indiscriminate use of news originally published in THE MUSICAL COURIER by a Saturday paper with a music trade attachment. We showed there that about four columns of our matter were deliberately pirated and reprinted without credit, of course. We readily understand why we should be referred to as "one of our most esteemed contemporaries"—in fact, we will say the most esteemed of our contemporaries," as the facts below printed plainly show that THE MUSICAL COURIER must come as a godsend to our friendly pirates.

In our first article we said: "The trade will convince itself how regularly this is done by observing how the news in this week's MUSICAL COURIER (November 6) will be handled in that and other papers on Friday and Saturday. Watch, and you'll have some fun."

Here's the fun—because really it is ridiculous. We don't generalize at all, but give you a clear statement of the cold facts, with dates and page numbers.

The first article in the paper in question is entitled:

THE EXPOSITION OF 1892.

Taken from THE MUSICAL COURIER, November 6, page 394.

(This occurrence took place too late for them to have it in their last week's issue, but they hadn't sufficient enterprise to have a representative present at the meeting, relying entirely upon our report, which they reprint in a garbled and abbreviated form.)

NEW CHICKERING AGENTS (ELLIS).

Taken from THE MUSICAL COURIER, November 6, page 392.

THE McEWEN FAILURE.

Taken from THE MUSICAL COURIER, November 6, page 395.

MR. JARVIS BUTLER, MANAGER SANDERS & STAYMAN.

Taken from THE MUSICAL COURIER, November 6, page 392.

WINTER & HARPER, OF PORTLAND, ORE.

Taken from THE MUSICAL COURIER, November 6, page 392.

(In the original notice published by us we spoke of Winter & Harper's rebuilding their branch store, burned down at Spokane Falls. This was an error on our part; it should have been Seattle. They copy it, error and all, of course.)

TO MOVE TO MILWAUKEE.

Taken from THE MUSICAL COURIER, November 6, page 398.

T. M. ANTISELL.

Taken from THE MUSICAL COURIER, November 6, page 398.

THE KOEHLER PIANO COMPANY'S FACTORY.

Taken from THE MUSICAL COURIER, November 6, page 395.

W. H. HITT HAS OPENED A STORE.

Taken from THE MUSICAL COURIER, November 6, page 396.

P. L. PAMCHANET HAS BOUGHT OUT.

Taken from THE MUSICAL COURIER, November 6, page 396.

F. E. TAINTER HAS BOUGHT OUT.

Taken from THE MUSICAL COURIER, November 6, page 396.

STEINWAY & SONS HAVE CONTRIBUTED.

Taken from THE MUSICAL COURIER, November 6, page 396.

STEPHEN OWEN, OF LANCASTER, PA.

Taken from THE MUSICAL COURIER, November 6, page 396.

THE REPORTED STRAUCH STRIKE.

Taken from THE MUSICAL COURIER, November 6, page 396.

F. FRICKINGER.

Taken from THE MUSICAL COURIER, October 23, page 356.

MASON & HAMLIN.

Taken from THE MUSICAL COURIER, November 9, page 398.

DEATH OF MRS. MEHLIN.

Taken from THE MUSICAL COURIER, November 6, page 392.

TRYING TO BULLDOZE JACOB DOLL.

Taken from THE MUSICAL COURIER, November 6, page 392.

PROFESSOR DAWSON AND J. C. WAGNER.

Taken from THE MUSICAL COURIER, November 6, page 396.

THE NEW ENGLAND ORGAN COMPANY, PORTLAND BRANCH.

Taken from THE MUSICAL COURIER, November 6, page 396.

MR. SAMUEL HAMILTON, OF PITTSBURGH.

Taken from THE MUSICAL COURIER, November 6, page 396.

THE CENTURY PIANO AND ORGAN COMPANY.

Taken from THE MUSICAL COURIER, November 6, page 396.

THE LANSING MUSIC COMPANY HAVE SOLD.

Taken from THE MUSICAL COURIER, October 30, page 378.

THE W. W. KIMBALL COMPANY HAVE PURCHASED.

Taken from THE MUSICAL COURIER, October 30, page 378.

(Read these last two items as published; they are both in the same column, and they are funny when taken together.)

W. J. SHILLITO HAS ADMITTED.

Taken from THE MUSICAL COURIER, October 30, page 378.

ALFRED C. HATCH.

Taken from THE MUSICAL COURIER, November 6, page 396.

WESER BROTHERS' STRIKE.

Taken from THE MUSICAL COURIER, November 6, page 396.

PATENTS RECENTLY GRANTED.

Taken from THE MUSICAL COURIER, November 6, page 396.

MR. RYLAND, OF RYLAND & LEE.

Taken from THE MUSICAL COURIER, November 6, page 396.

THOS. F. KIRK, JR., OF E. G. HAYS & CO.

Taken from THE MUSICAL COURIER, November 6, page 396.

W. W. KIMBALL, OF CHICAGO.

Taken from THE MUSICAL COURIER, October 30, page 374.

DANIEL J. SULLIVAN, OF NEW BEDFORD.

Taken from THE MUSICAL COURIER, November 6, page 396.

W. F. BISSELL, OF GLENS FALLS.

Taken from THE MUSICAL COURIER, November 6, page 396.

MR. ERNST KNADE, AT SARANAC LAKE.

Taken from THE MUSICAL COURIER, November 6, page 396.

LINDEMAN & SONS INCORPORATED.

Taken from THE MUSICAL COURIER, October 9, page 312.

D. T. BRADFORD, OF ATCHISON, KAN.

Taken from THE MUSICAL COURIER, November 6, page 396.

A NEW FIRM IN READING, PA.

Taken from THE MUSICAL COURIER, November 6, page 396.

MICHAELIS & ZINCKE DISSOLVE.

Taken from THE MUSICAL COURIER, November 6, page 396.

BOLLMAN BROTHERS' REPAIRING DEPARTMENT.

Taken from THE MUSICAL COURIER, November 6, page 395.

REINHOLD KOCHMAN'S RESIGNATION.

Taken from THE MUSICAL COURIER, November 6, page 396.

CHARLES WIETHAN'S DEATH.

Taken from THE MUSICAL COURIER, November 6, page 396.

DANIEL F. BEATTY IN EUROPE.

Taken from THE MUSICAL COURIER, October 30, page 372.

MASON & HAMLIN CARD.

Taken from THE MUSICAL COURIER, November 6, page 400.

THE MUSIC TRADE.

Taken from THE MUSICAL COURIER, October 16, page 334.

Here, then, we find no less than 44 items in the last issue of our contemporary, which had been previously published in the columns of THE MUSICAL COURIER. We give the facts, the dates and the page numbers; it is easy for anybody to verify our statements from our files. Our contemporary makes an effort to be either funny or sarcastic in commenting upon our methods and means of obtaining news, but that doesn't alter the fact that we get it. And the last Saturday paper is sufficient proof that we get it first, and that our contemporary is willing to take it from us without credit, trusting entirely to our reliability, even to the extent of copying errors (as in the Winters & Harper item mentioned above). Take, then, from their trade department what is quoted above, and you will find in their whole paper but one single item of news, that is the departure of Mr. C. F. Chickering for Europe, *which is wrong*. Mr. Chickering does not go to Europe to enjoy a brief holiday, but he goes to accomplish, if possible, a definite business purpose, and, while we wish him success, we are led to doubt that what he has attempted can be done. This is if Mr. Frank H. King can be believed in any statement he makes concerning the policies and movements of the house of Chickering & Sons. That's the way the matter stands, gentlemen; if our contemporaries can give you no news, and haven't a man on their staffs who is qualified to form or express an expert opinion upon the instruments you manufacture, wherein does their usefulness as class papers lie?

E. GABLER & BROTHER.

Continued Prosperity—Development of Trade—A Remarkable Year.

THE recent awards given to Gabler pianos at various expositions and exhibitions have called attention of trade and musical circles to the strong position occupied by the firm among the large and influential piano manufacturers in the United States.

Age alone does not establish the reputation of a manufacturing firm. It is the record made during the time and the reputation of the article or product, and it would therefore be of no particular consequence to say that E. Gabler & Brother are in existence now and before the public for 34 years could we not supplement that statement with commendations of their pianos, of which thousands are sent to all parts of the country every year as an indorsement of the thousands sold during the 34 years of the firm's existence.

Under the management of Mr. Emil Gabler, now the head of the house, continued prosperity has marked the history of the same, and with unusual enterprise new improvements have been added to the pianos which have made them more valuable as musical instruments and consequently more attractive to the dealer and the public at large. Together with these improvements

trade has developed to an extent most gratifying to all persons interested in such an institution.

In the latest catalogue matters of record are published which will prove interesting to the trade. We quote as follows:

The house of Gabler has borne its present firm name of Ernest Gabler & Brother since the death of the senior partner, less than five years ago. Ernest Gabler was a self-made man. He was characterized by a strong will, an iron constitution, and remarkable executive ability. He had not been trained for a commercial life, but his native shrewdness made him a strong factor in his peculiar line of business. He was as true as steel, and with a marked inflexibility of purpose he combined a justness that greatly relieved the rigidity of his character.

In the manufacture of pianos Ernest Gabler had all the advantages of the most intimate practical knowledge of its mechanical details. He was an expert judge of the materials that enter into the construction of the piano, and was as skillful as long years of experience could make him in the manipulation of these materials into the perfect instrument. Knowing his business thoroughly, and having abundant financial resources, it is not strange that Mr. Gabler made his influence widely felt in the piano trade, and up to the time of his death he commanded an immense business.

With Ernest Gabler there was associated for over thirty years his brother, Emil Gabler, who, like Ernest, possessed not only a practical acquaintance with the mechanical details of piano making, but was as thoroughly posted in every detail through all the branches of the art of piano making, and even to-day does yet superintend every department personally. To this he adds a thorough commercial training. As advancing years told heavily upon Ernest Gabler, his brother Emil assumed control of the vast business, and for twenty years has managed it with consummate tact and skill. Finally, immediately after the lamentable accident which caused Ernest Gabler's death, Emil was made a partner in the concern, under the title of "managing partner," and, since the decease of his brother, possesses full and absolute control. It is hardly necessary to say that under Emil Gabler's sole management the business has not only continued upon its thriving career, but decidedly grown larger from year to year.

Neither Ernest nor Emil Gabler ever halted in the march of improvement, and Emil Gabler has especially distinguished himself since he has had absolute control by the marked progress he has made in the art of piano construction. We have not the space here to enumerate all the various improvements made by Emil Gabler and will refer only to his invention of the "patent improved sliding fall and name board" (patented August 19, 1885), with which all the different styles of the "Gabler" piano, with the exception of the cheapest and smallest styles only, are now made.

The sliding board and name board patent is a great improvement on upright pianos and has already been infringed. Mr. Gabler states that he proposes to protect himself and will soon proceed against the parties now using his patent. Not only is the patent practical, but it adds to the chaste appearance of the upright and prevents the name board from becoming tarnished by the finger nails of the performers. The fall board disappears and the narrow name board only is visible.

There are other patents which will be described by us in coming numbers of this paper, but to one other patent we desire to call attention. It is the Patent Metallic Action Frame, cast in one piece. This improvement adds solidity, permanency and strength to the whole action, not only when set in the frame, but also in its position in the piano, particularly when in shipping transit or when the piano is moved. It reduces all chances of disorganization of parts of the action to a minimum, and also acts upon the keyboard and the other relative mechanism of the instrument.

Business has never been in better shape than at present, and the year, judging from present indications, will be the most prosperous in the history of the house. The shipments this month will be in the neighborhood of 300 pianos, the number probably exceeding that figure. Recent connections made by Messrs. E. Gabler & Brother were of such importance that particular attention was paid to the movements of the firm. These connections have greatly stimulated the business and have made Mr. Emil Gabler one of the busiest piano men in this country.

Stencil Every Time!

A PENNSYLVANIA firm writes to us as follows, asking us not to publish their name, &c.:

Editors Musical Courier:
Is the Wing piano a stencil?

—, November 5, 1889.

The Wing piano is a stencil. There is no Wing piano factory, and the name on the piano does not indicate or lead to its identity. Consequently stencil. No one but an expert can tell where the piano is made, and its grade is paraded under a false name. Stencil every time!

CONOVER

FACTORY:

S. W. Corner 9th Avenue and 14th Street,
NEW YORK.

PIANOS.

MR. CHICKERING'S TRIP.

A CONTEMPORARY of last Saturday states that Mr. C. F. Chickering, president of the corporation known as Chickering & Sons, left for Europe last week for a brief holiday. Mr. Chickering has gone to England to establish, if possible, new connections for the Chickering piano abroad or to re-establish the connection with Messrs. Chappell & Co., of New Bond-st., London, which was so rudely broken off by Gildemeester a few years since. If Mr. Chickering could have found time or inclination to have traveled among his agents in the United States during the past few years we are sure that he would never have undertaken this European business trip. By active participation in his own business in this country he would have found that the Gildemeester method of changing and stirring up agencies has damaged the business to an enormous extent, and we greatly fear that his London experiences will be the reverse of pleasant, since he will be brought into contact with firms who are conservative and set in their ways, who do not readily forget discourteous, not to say unbusiness-like, treatment, and who are not to be dazzled by the glamour of the Chickering name.

We are warranted in stating that the rumor of Mr. Chickering's going to England to negotiate with a syndicate for the purchase of the entire name and plant has no foundation in fact, as the syndicate, through their agents in this country, have already investigated the matter, with the result that they will not buy. We wish Mr. Chickering a safe trip, and hope that his much impaired health will be greatly benefited; but we are sorry to be obliged to express the conviction that he has allowed himself to be influenced, against the better judgment that he is admitted to possess, by Gildemeester—who in the opinion of the best business men of the trade is unfit and incompetent to fill the position of manager—for so long a time that it is now next to impossible for him to recuperate. If on this ocean voyage of 6,000 miles he can recover his self possession, can shake off the hypnotic spell cast about him by his magnetic manager, can return home renewed in health and revived in spirits, with his old time individuality and self assertiveness restored—then there is still before him in his remaining days an opportunity to restore his name to its whilom prestige. The whole piano trade, superiors, equals, imitators and inferiors, would be gratified to see this happy result brought about, because there still lingers about the word Chickering the aroma of an ancient respectability, the traditions of an old time dignity, which all who know the Chickering brothers as men have regretted to see dispelled and ridiculed by the ignorance of the present controlling power.

A Railway to the Summit of Dunderberg.

ALBANY, Nov. 9.—The certificate of the Dunderberg Spiral Railway has been filed with the Secretary of State. The company is formed for constructing a circuitous railroad, 15 miles long, from a point 1 mile southwest of Jones Point, near the Hudson River, in Rockland County, in a north-westerly direction to the summit of Dunderberg Mountain. The descent will be a more direct route, which can be best illustrated by taking a hairpin and bending one side, about a quarter of an inch from its head, perpendicularly away from the other side; place the point of the unbent side of the hairpin at the terminus on the summit of the mountain and the point of the bent side on the starting point below Jones Point, and you will have an idea of the descending route. The conveyance of persons and property upon the road will be by means of a propelling rope or cable, attached to stationary power, and by gravity incident to such means. The road will be of 3½ feet gauge and not less than 30 inches within the rails. The principal stockholders and first year directors of the company, which has a capital of \$750,000, are James Morgan, John S. Morgan and Jackson A. Nichol, of South Brooklyn; David A. Proudfit, Harry and Wm. B. Tremaine, of New York city; George Bradford Kelly, of Boston, and Henry J. Mumford, of Mauch Chunk.

THE majority of these gentlemen are engaged with Mr. Tremaine and Mr. Morgan in the development of other enterprises also, such, for instance, as the Aeolian Organ and Music Company, and lately the Meteor Dispatch Company. It is proposed to make of the Dunderberg a great summer resort and objective point of excursionists from New York and vicinity, and from all the sections of the country adjoining the Hudson and traversed by the railroads along the river and their connecting lines.

—Steele & Turner, the pipe organ manufacturers, must vacate their building in Springfield, Mass., on account of improvements in the neighborhood. They employ about 100 hands, and are looking about for a location. Holyoke is making a big bid to have them come to that enterprising town. Other Massachusetts towns are also anxious to get the firm.



—W. B. Tremaine is on a four weeks' trip to the Southwest to recuperate after a season of extraordinary hard work.

—This is the 33d year of the activity of Mr. Edward F. Droop as a piano, organ and music dealer in Washington, D. C.

—The Bristol Manufacturing Company, of Oskaloosa, Ia., are manufacturing what they call the telephone pipe organ attachment.

—Mr. N. G. Snaks, of Sharkey, Tex., has opened a large piano and organ warehouse in connection with his agricultural business.

—The Farrand & Votey Organ Company have donated the use of a large pipe organ to the musical festival to be held in Detroit next April.

—Louis Wiethan succeeds Wiethan Brothers, of Poughkeepsie. The death of Charles Wiethan, the brother, was announced by us last week.

—Mr. Walter D. Moses, of Richmond, Va., was in town last week, and stated that business was excellent, with bright prospects for the next few months.

—Mr. Gray, Jr., of Boardman & Gray, Albany, was in town last week; so were Messrs. Powers and Kimball, of the Emerson Piano Company, Boston.

—G. W. Dawson, of Fort Wayne, has just opened a large store for the sale of all kinds of musical merchandise, musical instruments, pianos and organs.

—The firm name of Michaelis & Zincke has been changed to Max Michaelis, Mr. Zincke having retired, as announced in last week's MUSICAL COURIER.

—It is stated that another Chickering agency change is to be recorded, this time in New Orleans, where the piano goes from Mr. Junius Hart to the Grunewald Company.

—Samuel S. Shepard will open a music store at Marblehead, Mass. Marblehead has depended upon Salem for its music, and Mr. Shepard ought to be able to establish a good trade.

—Thomas & Barton, of Augusta, Ga., have removed to new quarters at 714 Broad-st. in that city. They sell the Knabe, Eskey and Everett pianos and the Eskey, Story & Clark and Kimball organs.

—Mr. Sturtz, of the firm of Muller & Sturtz, piano manufacturers, of Farmingdale, N. J., has sold out his share in the business to his partner, Mr. Muller, and returned to Sturtz Brothers, No. 143 Lincoln ave.

—Hon. Bradley Barlow, late president of the King Piano Company, Denver, Col., is dead. His death will not affect the business of the company, as no capital will be withdrawn from it for that reason.

—Daniel Pond, an old melodeon and organ builder, born May 31, 1820, at Paris, Me., and engaged in the organ and music business for many years at Biddeford, Me., died of consumption in the latter town on the 11th of last month.

—The Taylor Organ Company, of Ontonagon, Mich., have declared a 4 per cent. dividend on the business of August, September and October, the October trade having been immense. Michigan walnut abounds in the neighborhood of Ontonagon.

—Prof. C. W. Druckenmiller, a music teacher with a large clientele, at Owego, N. Y., who has frequently been consulted in the selection of instruments, has decided to go into the piano and organ business, and will open handsome warehouses on December 1.

—An excellent opportunity is now offered to those who are in the habit of "touching up the old masters;" for in a recent advertisement for a tuner in Australia it is announced that the applicant "must thoroughly understand renovating old pianos and music."

—The old rumor of Mr. R. W. Cross leaving his present position with Kroeger & Sons and entering the employ of Chickering & Sons has again been revived since Mr. Wm. P. Lincoln has gone to Steinway & Sons. We are not prepared at the time of going to press either to deny or confirm the rumor.

—Somewhat after the style of some of our contemporaries, the New York "World" printed last week a long faked account of the great accident to the electric lighting apparatus in the Crescent Building—Hardman, Peck & Co.'s. Its importance may be estimated from the fact that the repairs of the damage cost \$2.50. Other trade papers please enlarge upon the subject.

—"God Bless the President" is the name of a hymn, the words and music of which were written by Harry Sanders, Esq., of Sanders & Stayman, Baltimore, in honor of President Harrison. It was sung by a chorus of 500 voices, accompanied by an orchestra, on the occasion of the dedication of the new post office at Baltimore, on September 12. President Harrison was present.

—Of Mrs. Erard, whose death was announced in these columns some weeks ago, the London "Musical Opinion" says: "Mrs. Erard, widow of the piano and harp manufacturer, died last month at La Muette, at the age of 76. Her husband died in 1855 without issue, and Mrs. Erard adopted one of his nieces, now wife of the Comte de Franqueville. Mrs. Erard devoted her time, and a great part of her fortune, to assisting musicians and actors at their start in life, or when in distress. The firm presented every year a grand piano to the winner of the first prize at the conservatoire, Pleyel giving one to the second. The Erard concert room was also at the gratuitous disposal of musicians. The Comte de Franqueville is a member of the Institute, and has many friends in England, for whose institutions he has always expressed great admiration."

—The new musical art headquarters of Mr. Robert Weisbach, located at 104 Tenth-st., near A-st., promises to become one of the leading attractions for the lovers of music in our city. The establishment is elegantly fitted up and stocked with many of the leading and popular pianos of the day, musical merchandise and sheet music. Mr. Weisbach is an accomplished musician and has lived some years in St. Joseph, Mo., a city noted for its musical culture. He was one of the members of a concert party, some of whom gained considerable celebrity. He received many compliments editorially from the St. Joseph "Herald" on Gottschalk's compositions performed by him in the concerts and received many substantial tokens of esteem from the musical people of that city. Mr. Weisbach is permanently located here and his genius will give tone and prestige to society and concert entertainments.—Tacoma "News."

WANTED—By a Philadelphia firm, the representation or agency of a good, medium priced piano. Good reference. Money all right. Address "Philadelphia," care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

WANTED—An experienced piano salesman, wholesale and retail. Apply for further particulars to Mason & Hamlin Organ and Piano Company, 46 East Fourteenth-st., Union-sq., New York city.

WANTED—A dealer in an Illinois city, who has been in business many years, will buy pianos from a New York or Boston or other Eastern manufacturer, who does not sell the goods at wholesale to any of the Chicago firms. I want to buy direct; \$165 to \$180 is the kind of pianos I want. I cannot sell them if a Chicago house has them to beat me in my own territory. Address, "Sagamon," care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

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John Hardman.

ANNOUNCEMENTS of death in the piano, organ or music trades seem of late to have become so regular that it is a source of surprise to us when we get an edition of the press without an obituary notice. On this occasion it is with deep regret that we announce the demise of John Hardman, of Hardman, Peck & Co., one of the technical lights of piano making in this great piano making community. Mr. Hardman died of peritonitis after a short illness at his residence, 1859 Madison-ave., on Sunday last, November 10, aged forty-six years.

He was apprenticed at his father's piano factory, which was located on McDougal-st. and subsequently at Sixth-ave. and Sixteenth-st. The elder Hardman—Mr. Hugh Hardman, an English piano maker still living in this city—subsequently retired and his son John, with the late Mr. Dowling, erected the large Hardman factory on the corner of Tenth-ave. and Fifty-seventh-st., where Mr. Leopold Peck, the surviving partner, became interested in the firm prior to the destruction of the factory by fire in 1882.

Mr. Dowling soon thereafter died, and the firm of Hardman, Peck & Co. established themselves in their present large factory on Forty-eighth and Forty-ninth streets and Eleventh-ave. where the late Mr. Hardman was in charge of the technical department.

He leaves a widow and four daughters. The funeral will take place to-day at 9.30 A.M., thence to St. Paul's Church, corner 117th-st. and Fourth-ave., where, at 10 A.M., a solemn high requiem mass will be offered for the soul of the departed.

John Hardman was one of the most genial, good natured and good hearted men in the piano trade, and numbered a host of men among his personal friends. He was an expert piano maker, and was not only theoretically in an advanced position among the most progressive piano makers in this country, but was a practical hand whose keen sense of analysis, backed by experience, enabled him to make the Hardman piano one of the leading musical instruments of the day. The principles advocated by him will be continued in the construction of these pianos, and through them his name will continue to be remembered in the musical world of America.

Colby, Duncan & Co.'s Affairs.

IT is probable that the final settlement of the affairs of Colby, Duncan & Co. will be concluded this week with the payment of a dividend of about 9 per cent., making in all 34 to 35 per cent. on the dollar received by the creditors. Last week the receiver sold the balance of the assets, the Petersen Florida property, valued at the time at a big figure, bringing about \$4,000, and the Cross notes of about \$15,000 selling for less than \$100 to Mr. Leopold Peck and Mr. Geo. W. Herbert, who, we hear, also bought a large amount of Petersen & Blaikie's notes at the same rates. This shows that Colby, Duncan & Co. might have gone through in good shape had they not trusted the very men created into firms by Gildemeester, and recommended by him as commercially good on the strength of the fact that they held the Chickering agency, although the Chickering pianos were merely consigned by Gildemeester, who was consequently able to save himself, though the consignment was a subsequent one which never could have stood the test of the courts. It was a "fake" consignment.

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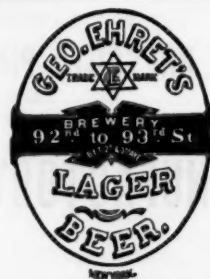
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PRAGUE, Bohemia, October 7, 1889.

Mr. W. W. Warner, Madison, Wis.:

DEAR SIR—The piano stood the shipment perfectly and has been much admired. With regards and thanks for your courtesy, I am

Yours truly,

R. C. SPOONER.

Fischer's Piano Warerooms.

"THIS has been one of the most successful years we have had since the establishment of the house," said Mr. W. G. Fischer, the well-known piano man, of 1221 Chestnut-st., to a representative of "The North American," yesterday. The house was established in 1854, and to anyone who has watched its progress the cheerful announcement of Mr. Fischer will be anything but a surprise. The straightforward method of doing business was bound to attract trade, and this, with the fact that there is but "one price" at Mr. Fischer's, has retained the trade so attracted. The house is the agent for Decker Brothers, Haines Brothers and the Mason & Hamlin pianos and Mason & Hamlin organs.

The growth of the trade in nearby towns has necessitated the establishment of agencies. The house is represented at Phoenixville by J. M. Cassell; at Bristol by H. A. Bradfield; at Lancaster by A. W. Woodward & Co., and at Mount Holly by H. J. Judd. The facilities of the firm, it might be well to state, have increased in proportion to the business, and persons who call at either the main store on Chestnut-st. or at any of the branches named will be insured polite attention as well as intelligent service. The "one price" feature of the house has proven to be a feature in every sense of the word, because purchasers are enabled to make selections with a knowledge that they are receiving the full value of their money.—Philadelphia "North American."

Woodward & Brown.

UNDER the auspices of the New England Organ Company—George T. McLaughlin, proprietor—the Woodward & Brown pianos are now manufactured with better results than ever before, and their past reputation fully upheld. The piano manufacturing scheme of Mr. McLaughlin is founded upon the definite purpose to make high grade pianos only, and rather to improve upon the instruments of the plants he purchased than to make them as heretofore, although they were instruments of high grade when he purchased the plants. What he is seeking to do, and what he is

succeeding in, is the manufacture of splendid pianos; musical instruments that can be, and that are, indorsed by musicians and amateurs who can appreciate the difference between a mere combination of materials called, when completed, a piano, and a genuine musical product, as a piano should be.

F. G. Smith's Appreciation.

MR. FREEBORN GARRETSON SMITH appreciates a good, reliable and properly conducted journal like this, as will be obvious from the following correspondence:

NEW YORK, November 9.

My Dear Blumenberg:

Mr. Smith wants you to insert the inclosed, or something like it, in your next issue of THE MUSICAL COURIER. Please do so and kindly oblige

Yours, &c., A. P. HIGGINS, 95 Fifth-ave.

Freeborn Garretson Smith's Extensive Business.

Mr. Smith was the first among piano manufacturers to conceive and carry out successfully the idea of having branch stores throughout the country, and under his own careful supervision so extensive has his business become that at one of his factories he is turning out 200 cases each week, and though his large force of workmen have been busy during the summer for the purpose of accumulating stock for the fall trade, yet that stock is exhausted, and are now working extra time in order to fill accumulated orders. His new scales and styles of cases are marvels of mechanical skill and beauty.

An Original Orr.

MRS. ISABELLA A. ORR, who was arrested in Montreal last week on the complaint of a Mrs. Sarah Corse, on the charge of obtaining \$1,800 under false pretenses, was somewhat known in Boston.

She is a music teacher by profession, and established in her several years' residence in this city a large list of acquaintances. She belongs in Nantucket, it is said, where she owns three or four summer cottages. Worcester sq., from Washington st. to Harrison-ave., knows her well, for at times she has boarded and lodged in several of the houses on that street.

Miss Orr, for such she was known in Boston, was a music teacher of some ability, and was sometimes employed as an exhibition pianist in different salesrooms, and always paid her bills for board and lodging promptly and in full.

Vose & Sons claim that she did not pay for all the pianos she hired. J. W. Vose, a junior member of the firm, said to a "Globe" man yesterday:

"One day about two years ago she came into our rooms and wanted to rent a piano. She furnished satisfactory recommendations and a second-hand instrument, worth about \$350, was sent to her rooms on Worcester-sq. She paid one quarter's rent and after the next payments had been some time overdue, and she had repeatedly failed to respond to our letters, I sent a wagon and some men for the piano. The teamster found that both woman and piano had been gone some time. I finally traced her to Oxford and the piano to Nantucket. I went to Oxford and from there to Nantucket. I could not get anything from her and lost track of both piano and woman after a little.

"Last May I met her on the street here in Boston, and stepping up to her I asked for the piano or its value. She promised to pay, but didn't.

In July I went to Nantucket, had a proper legal demand made for the piano upon her, and she, refusing to produce, was arrested and taken before a trial justice. That official bound her over on her own recognizance for the October term of the grand jury. When that body sat and her name was called she failed to respond, and the grand jury, finding an indictment, a bench warrant was issued. That warrant is as yet unserved. I believe she wrote from somewhere in New Hampshire that she was sick and could not come."

J. W. Vose, the senior member of the firm, says that while Miss Orr was in Oxford she sent one check for \$23 to the firm, and that came back from the bank protested.

Miss Orr is a rather handsome woman of about 42 years, tall and well formed and highly educated.—Boston "Globe."

A Card From Everett.

NEW YORK, November 9, 1889.

Editors of Musical Courier:

DURING the present year the sales of the Harrington pianos have more than doubled, and the demand for them is steadily increasing. Wherever the Harrington pianos have been introduced they have gained the approbation of the musical public, and their merits have been readily recognized. In consequence of this increased demand we have been obliged to greatly increase and extend our manufacturing facilities. With these additional facilities we hope to be able, after December 1, 1889, to supply our numerous patrons more promptly than in the past.

Yours truly,

E. G. HARRINGTON & Co.

EVERETT.

Tables of Importance.

(COMPILED BY THE MUSICAL COURIER.)

VALUES OF IMPORTS OF MUSICAL INSTRUMENTS.

Month ending	September 30, 1888	September 30, 1889	Value
Month ending	September 30, 1888	September 30, 1889	\$164,957
" "	" "	" "	166,056
Nine months ending	September 30, 1888	September 30, 1889	1,326,535
" "	" "	" "	1,197,202

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	ORGANS.		PIANOS.		ALL OTHER AND PARTS THEREOF.	TOTALS
	No.	Value.	No.	Value.	Value.	Value.
Month ending September 30, 1888	618	\$41,649	59	\$19,846	\$7,898	\$69,393
Month ending September 30, 1889	745	47,933	41	13,900	12,090	73,923
Nine months ending September 30, 1888	6,533	413,313	457	151,838	93,737	658,908
Nine months ending September 30, 1889	7,556	514,279	389	129,591	94,073	737,943

—W. H. Kelly, of Carrollton, Mo., has sold out his stock of musical instruments to McQueen Brothers.

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Extract from a Letter received from Mr. W. P. HANNA, of Melbourne, who represented the BEHR PIANO at the Exposition:

MELBOURNE, February 19, 1889.

I must compliment you on the way these two Pianos have stood this climate; they are in as perfect condition as when they left the factory, and they have been more exposed than any other Pianos in the Exhibition, and a good many of the other Pianos and Organs are much the worse for being in the building, or I may say for being in Australia. My place in the Exhibition was right against the side of the building, and the side and roof are of corrugated iron and the sun had full sweep on the side and roof of the building all the afternoon, and it was very like an oven a good part of the time, but it had not the least effect on the Pianos.

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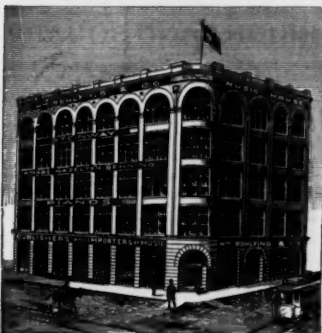
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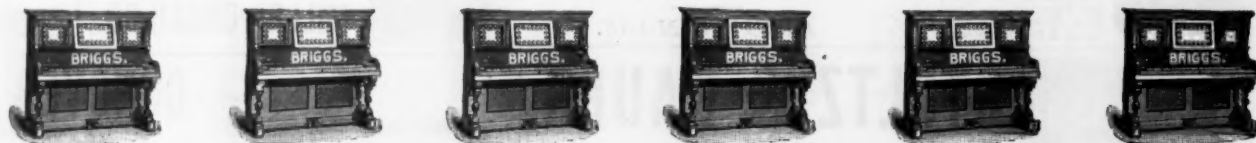
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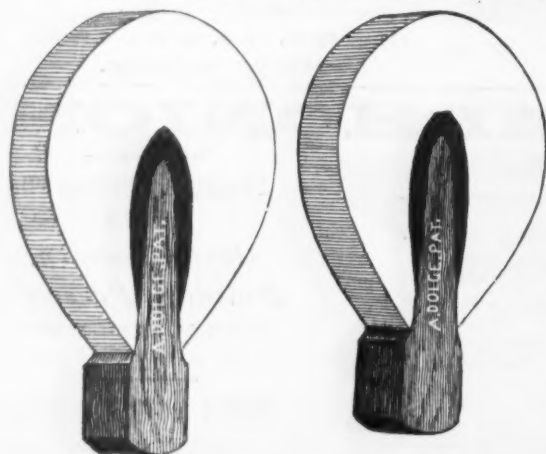
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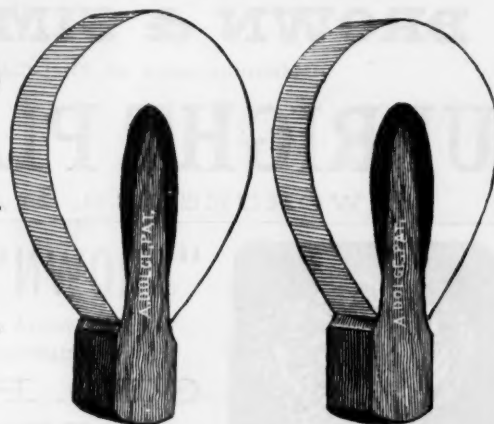
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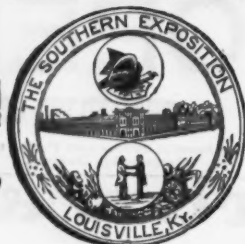


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